



Give a man a horse he can ride;
Give a man a boat he can sail.

JAMES THOMSON

25. Boone's day. There are a few little towns along the
 26. trail as well as Lincoln University with its supporting
 27. farm but they are not right at the Gap and they are
 28. swallowed up in the wilderness.
 29. We drove through Cincinnati Ohio and Louisville
 30. Kentucky. We plan to go back through Knoxville
 31. Tennessee and perhaps we shall go to Vicksburg Missis-
 32. sippi where Grandpa Hart fought under Grant. Mother
 33. Jerome and I are all having a good time and the oppor-
 34. tunity for relaxation has proved a splendid tonic for Dad's
 35. ragged nerves.
 36. Love to you Marjorie and regards to all the crowd.

Sincerely,
 Helen

REVIEWING CAPITALIZATION

Here are two tests, each of which covers most of the principles of capitalization which you should know. Unless your score on the first test is perfect, study the capitalization rules on pages 476 to 478 before attempting the second test.

Diagnostic Test. Copy the words in the following sentences which should begin with capital letters, writing them correctly:

1. where are you going? if you go to lake idlewood, washington's birthday would be a better time.
2. he asked me whether i had studied my french and history.
3. "the science club," louise explained, "is having a picnic."
4. listen to that queer noise in the boys' room.
5. cooper, an american author, wrote *the last of the mohicans*.
6. "the stag at eve had drunk his fill where danced the moon on monan's rill."
7. i have lived in cheyenne, omaha, denver, and salt lake city.
8. the old man was a veritable picture of father time.
9. i am sure, frank, that you have made a mistake in that quotation from the bible.
10. turn south (right) at the second crossroad and east (left) again at the next one.

SENIOR *English* ACTIVITIES

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Book Two

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SENIOR ENGLISH ACTIVITIES — BOOK TWO

E P 1

MADE IN U.S.A.

PREFACE

This book is designed to prepare pupils to speak and to write effectively in the normal situations of their present and future lives. Effectiveness includes correctness. The procedure of the book is to provide guided experience in meeting such life situations.

In 1935 the National Council of Teachers of English published *An Experience Curriculum in English* in which these statements appear :

1. The ideal curriculum consists of well-selected experiences.
2. The program of experiences must be well balanced.
3. The program of experiences must be orderly.
4. Experiences must be adapted to the needs and capacities of individual learners.
5. Techniques are essential and must be cumulative.
6. The school must manage a functional combination of the *dynamic* experiences of active life and the *intellectual* activities which have been teachers' chief concern. The basic aim or principle is to use the intellectual activities to facilitate and interpret dynamic experiences.
7. A curriculum of actual experiences in communication implies typical (not invariable) classroom procedures somewhat like these:

- (1) Making the pupils conscious of a present, worthy occasion for communication
- (2) Letting the pupils attempt to meet the situation by speaking or writing or both
- (3) Giving advice (guidance) and assistance as the pupils prepare and as they write (This includes helping them to perceive the techniques which they can use to advantage.)
- (4) Helping pupils to realize that the excellence of their work must be measured in terms of the effect of their efforts upon their audience, and pointing out the causes of their success or failure
- (5) Introducing at any favorable time specific practice in a skill of which the pupils realize the worth, but which they have not mastered
- (6) Noting growth, chiefly by comparing success on this and previous similar occasions

8. Creative expression is the translation of experience into words. It occurs when a person recognizes the dignity of his own experience, and when he imposes upon his experience the discipline of expression in an endeavor to share it with others. The making or training of professional writers is not the business of creative composition in the schools. Its aims are:

- (1) To help pupils recognize the value of their own experience
- (2) To amplify the range of pupils' experience
- (3) To improve the quality of pupils' experience by encouraging more discriminating observation
- (4) To aid pupils to fit words to the details of experience
- (5) To help pupils to discover suitable forms for the transfer of experience to others¹

Composition as a Social Subject. The principles so succinctly stated in this report have guided the authors in the preparation of this text. Composition is here regarded as a social subject.

In the first place, normal writing and speaking involve not only the use of language but also adjustments to social situations. The assumption of earlier days that home and community experiences would provide the training in social adjustments and that the composition teacher's sole duty was to impart language techniques is no longer possible. The activity must be learned as a whole — through experience in that activity. Whether we accept the doctrines of Gestalt psychology or not, veteran teachers know by sad observation that successful speaking or writing in any particular situation is not guaranteed by mastery in sharply different situations of all the technical elements involved. Even so general a skill as sentence sense may fail when the social and intellectual situation becomes really different. The "activities" here proposed consist of speaking and writing in normal social situations — situations essentially similar to those in which pupils will write and speak outside of school.

In the second place, the language techniques are *really learned* only in *actual experience*. As Professor William H. Kilpatrick has recently phrased it, "We learn only what we accept to

¹ *An Experience Curriculum in English.* A Report of a Commission of the National Council of Teachers of English, W. Wilbur Hatfield, Chairman. Used by permission of D. Appleton-Century Company.

live by. We learn anything in the degree we live it." Mere repetition of rules and forms may have practically no effect upon habitual speech. Even conformity to the teacher's demands in formal compositions may not constitute genuine acceptance of those demands as something to live by, and therefore may be practically ineffective beyond the classroom door — as anyone who has listened to conversation in high-school corridors knows. In the activities proposed here, pupils find rhetorical principles and the conventions of correct usage useful in achieving their own purposes, and thus through living the techniques they learn them permanently.

Integrated and Purposeful Units. In place of isolated lessons and exercises, the material in this book is organized into rather closely knit units of experience, each centered about an important type of social activity, such as conversation, interviewing, letter writing, reciting and taking tests, news writing, or creative expression. Each unit furnishes a variety and an abundance of worth-while projects and is organized to produce thinking concerning both the topics of discussion and the means of effective communication. Each type of activity is carried on long enough to lay the foundations of practical skill in it.

The unit in creative expression, "Writing about People," is necessarily somewhat different from the others, because no social objective should be set up for such writing. True to the modern ideal of creative expression, this unit first attempts to make the pupils aware of experiences worth sharing with others and then presents literary patterns as means of communicating the experiences. All leading teachers of creative expression agree that this procedure is the one best adapted to the attainment of the ends sought.

Attention is called especially to the unit "Reciting and Taking Tests." This unit, if well carried out, will do much to win the respect of other departments for the intangible work of the English department. It also will demonstrate conclusively to the pupils the practical value of some of the principles whose effects they cannot measure so accurately in other situations. It gives help with the difficult and fundamental problem of study and with the less generally recognized problem of making recitations clarify rather than muddle ideas.

The pattern for each unit is composed of four closely integrated parts. Although the material in each unit is very closely integrated, it is so arranged that any part may be used separately if the occasion requires, thus providing flexibility.

The first part consists of experiences in speech and writing. Here stimulation to speak and write is accompanied by guidance in the use of the social and linguistic techniques necessary to success in speaking and writing. Because with growing maturity pupils frequently like to see the end of the activity from the beginning, a connected series of expressional assignments is sometimes given, with cross references to studies of instrumental techniques which appear on succeeding pages. This arrangement also makes easy the substitution of other expressional activities which local and temporary conditions may suggest. It makes the book usable, for example, in a school with an integrated curriculum and in communities which have unusual social and industrial situations. The pupils are continually engaged in interesting activity — sometimes in communication, sometimes in the study of how to do better a communication job they have in hand, always with the social motive uppermost.

Next come suggestions of "Other Interesting Things to Do," in which there is further opportunity for individual initiative and for additional use of the techniques acquired in the first part of the unit.

The third part is a carefully selected list of books pertinent to the kind of activity the pupils are engaged in and adapted to their reading abilities.

Finally come "Corrective Exercises" for the elimination of errors in usage and the mechanics of composition.

The units of activity need not be carried on in the order in which they appear in the text. Since each is practically independent of the others, it may be used whenever the school situation or the personal needs of the class call for it. "Writing about People," for example, is placed near the end of the book, but it may well be inserted at any time when the class atmosphere seems favorable. Only Unit XI needs to hold its place. By its miscellaneous nature it provides an opportunity to combine all the types of activity represented in the previous units; it might have been an appendix, like "Larger Proj-

ects" in the preceding book. Unless it is used as the framework for the work of the whole term, it should come last as a review and a summarizing unit.

The teacher will need to keep an eye on the calendar and not to allow the first units used during the year to encroach upon the time of the later ones. Few classes, if any, will be able to use all the material or to carry out all the activities presented in the text.

Simplicity. One of the chief faults of present-day language teaching is the attempt to teach too much. These texts try to teach *a few fundamental things thoroughly*. Oral expression receives the major emphasis. Attention is confined to a few types of communication important in life and natural to young people of the grade. None but essential principles are presented, and these are inductively developed rather than dogmatically asserted. Only the functional items of grammar are taught, and then never without *immediate* use.

Grammar. The formal study of grammar for use at some later time is out of harmony with modern knowledge of mental processes. Moreover, no scientific investigation has ever shown that such isolated formal study of language trains either the mind or the tongue and the pen.

Yet many of us *know* that grammatical principles are frequently useful to us. We determine which verb or pronoun form to use, we secure coherence in our sentences, and to some extent we regulate our punctuation by means of grammar. We must not, therefore, omit it from the training of our pupils. The best wisdom of the present is to present the essentials of grammar but always as the solution of usage problems or as the discovery of more effective sentence patterns. In condensed form, with abbreviated statement of the problems, the "Review of Functional Grammar" in this book exhibits what has been done piecemeal but persistently throughout this text and the earlier books of the series. Useless items cannot be introduced when in every case the use precedes the presentation of the principle, and nothing vital can be omitted.

Separation of Expression and Mechanics. When a pupil is engrossed in a certain form of language expression, such as writing speeches for a dramatization, he should not be interrupted by a drill on the choice of verb forms or on punctuation.

Such mechanical, though necessary, matters are separated from the expressional activities and placed in a section of "Corrective Exercises" at the end of the unit. Typically, the corrective treatment of an error consists of a diagnostic test, a simple explanation and illustration of the principle involved, interesting practice exercises, and a mastery test. With this arrangement, pupils who do the initial test perfectly may be excused from further study of the point, saving their time and permitting the teacher to concentrate on those who need help.

Individual Differences. In any school group there are wide differences of abilities, interests, purposes, experiences, and standards of work. Textbooks should help the teacher to provide for these individual differences. Group projects must not be ruthlessly imposed on each pupil. Every possible effort should be made to stimulate and direct the growth of the pupil as his own needs require. These books offer a variety of appeals to pupils of varied abilities. Some activities appeal to pupils with a creative bent, while others stimulate the fact-finding type of mind. The "Other Interesting Things to Do" and the lists of books under "Using the Library" provide further activities for pupils of different abilities and tastes. Finally, by means of diagnostic tests, drill on formal usages is limited to those who need it.

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BOOK TWO



A FRIENDLY CHAT

UNIT I. PARTICIPATING IN CONVERSATION

PLANNING FOR EXPERIENCES IN CONVERSATION

I. A census of 2500 businessmen, professional men, and clubwomen showed that conversation was the most common type of speaking or writing. And, to the surprise of many, it was the type of expression in which the most people experienced difficulty. Conversation was also among the most common language activities of 346 pupils in Chicago high schools.

Check up these investigations by keeping a record of the various kinds of situations in which you use English. (The record may be kept from two to seven days, as decided by your class and teacher.) List under conversation only those talks (with from one to ten other people) in which there is no set subject to talk about and no business to conduct.

Perhaps you can distinguish varieties of conversation according to the number, the character, and the age of the persons included, and according to the circumstances under which the conversations take place. You might list them on a chart like this:

CIRCUMSTANCES	NUMBER	CHARACTER	AGE	COMMENT: DIFFICULTY, USEFUL PRINCIPLE

(You may, if you like, indicate pupils of high-school age by H, children by C, and adults by A.)

Meanwhile proceed with the succeeding activities.

II. In a class discussion try to work out your ideals of good conversation. Why do we converse? Why may we be entertained by serious as well as by frivolous and amusing talk? On what occasions would serious talk be inappropriate? When would jocular conversation be inappropriate? Should the same tone always continue throughout a conversation? Is the bodily action the same throughout? Does our pleasure depend entirely on what is said to us? Why should not leisure conversation be chiefly about topics directly connected with the participants' daily work or study? What is "shoptalk"?

III. Experiment by conversing for ten minutes during tomorrow's class period with three classmates who are not your intimate friends. To help your teacher in dividing the class into groups for this purpose, hand in today a list of the ten members of the class whom you know best. Overnight you might think of topics which probably would interest members of the class who may be in your group. The only topic forbidden is the work of this class. Think how you would bring up topics — by question or by statement.

Do your part to make the conversation entertaining in the broadest and fullest sense. The responsibility for starting it and for keeping it moving is as much yours as anybody's — exactly as if you four had been thrown together at a party or on an excursion or at a picnic.

IV. When the conversation is over, set down in two or three sentences your opinion of its success. Was it pleasant? Was its success or failure due to the topics brought up or to the originality or wit of the remarks made? Did the management of the voices help to make the conversation a success or a failure? How did facial expression and hand movements help or hinder? Do not mention names. Hand your paper to your teacher, who will determine whether any of the papers from your group shall be read to the class and discussed.

V. Ask the member of your group whose name follows yours alphabetically to write his opinion of your part in the

conversation. He should tell you the one or two best characteristics of your performance and the *one* point on which he thinks you should concentrate your efforts to improve. No one but you and he should know what he writes.

VI. Bring to class the record of your conversations of the last few days, and hand it to a statistical committee which your teacher will appoint. The committee will bring in a report as soon as possible, showing the following:

1. The kind (number and type of persons) of conversational groups of which the students in the class have most frequently been members
2. What circumstances of time and place have been common in the students' experiences
3. What comments were repeated often enough to be significant

When you have the committee report, look over the conversation experiences (or assignments) provided in the following pages of this unit, and substitute for any of them one of yours which you think would prove more valuable.



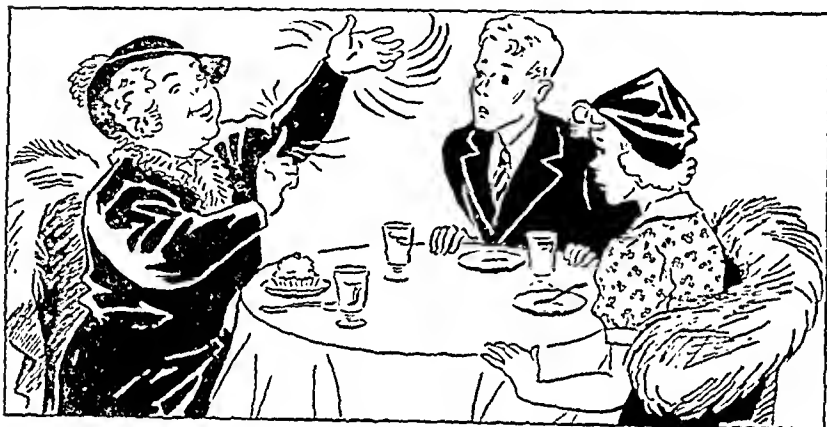
CONVERSING IN LARGER GROUPS

Divide the class into larger groups to engage in real conversation. If all the groups meet in the same room, seat each group compactly enough for all members to be heard without raising their voices. Arrange to have one person

join each company after the talk is started and to have another person leave before the group breaks up. The member of each group whose name comes last alphabetically will start the conversation, and everyone will do his best to make the occasion pleasant for all the others. Your teacher will decide when the conversations shall stop and will call the class together again.

Before holding this conversation, study pages 6 to 18.

CONSIDERATION FOR OTHERS



THE "ROAD HOG" OF CONVERSATION

I. Examine the following fictitious conversations to discover errors one should avoid and good qualities one should cultivate. What characteristics important in conversation cannot be discovered from the selections given here? Discuss in class the questions which follow each conversation.

Miss Rell at dinner

"Grace tells me that you're a great bridge player, Mr. Burton," Miss Rell said.

"No, but I like ____"

"Which do you consider the greatest authority, Lenz or Works or Whitehall? I don't know anything about it myself, but I hear people arguing about it at home — in Chicago, that is. I belong to a bridge club there, and I was just getting so that the others didn't laugh at me when somebody introduced

this horrible contract, and I just gave up. That's the game, you know, where you don't bid anything but slams and I just haven't the nerve — in bridge, I mean. I don't want you to think I'm a coward in everything."

"I ____"

"Because I'm not. I made a flight with Lindbergh in Washington. It was arranged through Congressman Burleigh. He's a great friend of my father's. Oh, it was too thrilling for words! But I felt just as safe as if I'd been in a car; safer, because once I was in a terrible smashup out in Lake Forest, and the doctor said I was lucky to escape without at least a few broken ribs.

"Oh, I was a little bit scared when we started, but then I thought to myself this is the man who flew from Detroit to Paris, and why should anybody be frightened just flying twenty minutes over Washington with him at the wheel. Have you ever been up?"

"Yes, I ____"

"Then you don't know what a real thrill is! Honestly, it just makes you gasp, like the first time you dive in Lake Michigan. I really dive, and some of the men say I swim awfully well for a girl. There's one man in Chicago, Lee Roberts — he and his wife are our best friends, I mean my brother's and mine — Lee calls me Gertrude Ederle; you know, she's the girl who swam across the English Channel.

"Of course he says it just jokingly because, naturally, I'm not in her class. She's quite fat, isn't she? Or haven't you ever seen her? But then you can't always tell from pictures. There was a picture of me in the rotogravure section that makes me look simply hideous."

Just then Mr. Halpern, on Miss Rell's right, spoke to her, and she turned to answer.

RING LARDNER

II. Coin a word which will fit one who monopolizes a conversation as well as "road hog" fits the driver who monopolizes the pavement.

How should the listening and talking activities be divided? Could the conversation between Miss Rell and Mr. Burton be considered an even exchange?

How much of Miss Rell's talk was directly on the *subjects* or *incidents* she introduced? How much was irrelevant? Imagine the voice and bodily action used by each speaker.

III. Choose a partner and make the conversation a more even exchange of relevant ideas.

IV. After you have worked out a successful conversation from the point of view of content, language, and even exchange of ideas, *demonstrate* how inappropriate bodily action and voice can make it a failure.

V. Take the unsuccessful conversation recorded below and show how it can be improved, without change in wording, by tolerance and understanding shown in voice, by facial expression, and by hand movements.

On the train

"This must be your first trip out here," observed Dan Chapman as he sat with Hazel Smith and Mildred Johnson in the observation car.

"Yes, it is," promptly replied Miss Smith, "but I've been south as far as Florida several times. I've met some of the loveliest people there. One winter, I met a perfectly lovely couple, the Babcocks. They live in Racine. We played bridge and went swimming and hiking together. They wanted me to visit them in Racine last spring, but something happened — I can't remember just what it was — OH! — Of course! — It was my sister's wedding. She married the most marvelous fellow. He works for the biggest lumber business in our part of the country. They have a big place out by the lake. They give perfectly grand parties, when they're home, but they're traveling just now. I do think traveling is lots of fun, don't you, Mr. Chapman?"

"I enjoy it very much. I have just spent a month in Yellowstone National Park. Have you ever been there, Miss Johnson?" he inquired.

"No, I haven't been west before," she replied. "Yellowstone must be beautiful!"

"Perhaps you could take it in on your way home," he suggested. "It is certainly worth seeing. It is one of the most interesting parks I have ever seen."

"It's wonderful!" said Miss Smith. "I haven't been there, but I've heard lots about it. Isn't it wonderful the way Old Faithful spouts every hour and ten minutes — or is it fifteen? No, I'm sure it's ten, because I remember thinking how much easier it would be to remember if it had only been a quarter of an hour. And the falls are wonderful, too. I'd just love to go there!"

RING LARDNER (*Adapted*)

VI. Did Mr. Chapman give Miss Johnson a good conversational lead? Did Miss Johnson take full advantage of it?

Who, in this situation, should have been the one to talk about Yellowstone National Park? Why?

Do you see any conversational characteristic which Miss Rell and Miss Smith have in common?

VII. By the use of the *body alone*, give the class an impression of each one of the participators in the foregoing conversation. Then phrase one sentence which is appropriate for each person and deliver it to the class in the kind of voice you imagine that person to use. Is your impression like that of other members of the class?

VIII. In the following conversation, do you think that Rod should have tried to change the subject when Mary began to talk about football, instead of answering as he did?

At the football dinner

The football dinner had progressed to the dessert stage. Just as Rod was about to put his fork into his piece of the homemade chocolate cake, his favorite kind, Mary, who was sitting on his left, turned to him.

"Wasn't the game wonderful yesterday? Especially that last quarter! It was the best I've ever seen."

Rod's expression reminded Mary that it was he who had fumbled the ball during the second quarter, a fumble which had cost the team the chance to win the coveted pennant. "That last quarter was the best of the season," he said. "The boys played mighty good ball to hold them to that tie."

"Well, they certainly seem to be enjoying this party," said Mary. "It's the best one we've had. The decorations are especially good this year. Isn't that centerpiece lovely?"

"Those tall blue flowers are irises, aren't they?" asked Rod.

"Yes," replied Mary. "Some people call them flags."

"They are just like the ones which came in from the country this morning. There was a whole shipment of flowers from the nurseries up the river."

"You must enjoy your job at the market. Do you have a chance to watch the unloading of any other kind of goods?"

"I should say I do! Why, just last Saturday morning ____"

Adapted from an incident by CLAIRE HUDSON

Do you think that Mary changed the subject in a skillful manner, or did she drop "football" too suddenly or too conspicuously for Rod's comfort?

Did Mary know that Rod knew something about flowers? Who would have been responsible for trying to introduce another subject if the "centerpiece" lead hadn't proved fruitful? How did Rod know that Mary was interested in the subject of his job? Would you have been interested in this subject?

IX. How large a part do you think voice and action played in directing and redirecting the conversation above? Point out specific instances and demonstrate what you mean.

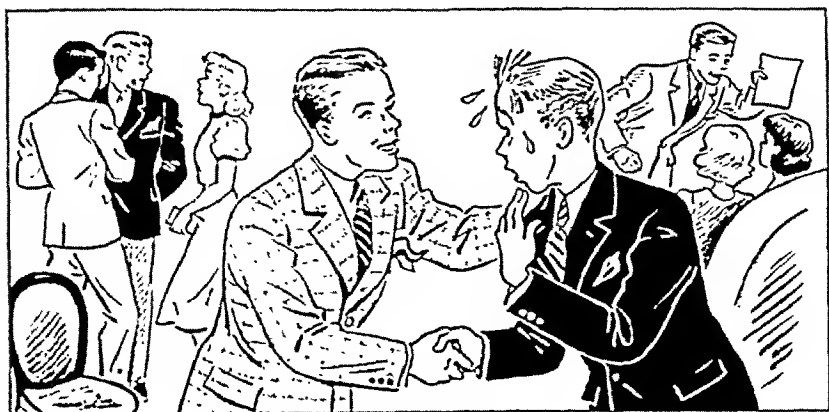
X. Set up some standards for judging the subjects of a conversation. How many of these are met by the subjects in Rod and Mary's conversation?

WHAT TO DO ABOUT LATE-COMERS

The greetings

I. Discuss any of the following questions which your recent experiences may have raised:

1. Under what circumstances might the greetings to a late-comer be little more than a nod or a smile? Under what circumstances might the conversation be completely stopped while greetings were exchanged?
2. Under what circumstances should the late-comer, if he had been expected, explain why he was late? Can you think of any situation in which the cause of the delay might then become the subject of the conversation?



TO THE RESCUE!

3. Under what circumstances would one introduce a stranger who comes late to each one in the group? When would a group introduction be desirable? If you have forgotten the forms, study page 29.

Resuming the conversation

II. Why might the group introduce a new subject, following the entrance of another member? Can you think of any situation in which that might be absolutely essential? What point should be kept in mind in introducing a new subject in either case? Can you think of a time when the facial expression, the posture, or the movement of the speakers might help a late-comer or a person already there to decide what to do? Have you ever acted on such a clue?

Under what circumstances might it be necessary, if the subject is to be continued, to give the newcomer a brief summary of the points covered prior to his entrance? Who should assume responsibility for making the summary, if one is needed? Can you think of any situation when it might be unwise to make a summary for the newcomer?

The summary

III. Discuss this statement: "A summary or restatement should contain only sufficient details to give the late-comer an idea of the subject in general, as well as the necessary specific points touched on prior to his coming."

Give illustrations of some specific situations in which the details in the following sample summarizing statements would not be sufficient:

1. We're just talking about the dance at the club.
2. We're talking about the excursion.
3. We're talking about our favorite foods.
4. We were just talking about the flood.
5. We've just been talking about our favorite radio programs.

IV. Consider from all points of view the handling of the interruption in the following bit of conversation:

Margaret had just introduced Jean to a group of her friends as they sat on the porch of the clubhouse. They had greeted her cordially.

"I've been driving Jean around to show her our favorite spots, but as long as you are here, I'll leave her with you while I dash off to meet Father's train. I know you'll enjoy hearing about things from some of the crowd, Jean. I'll be back to join you in about fifteen minutes or so. Good-by until then."

"You'll have a jolly time here this summer." Mary spoke enthusiastically. "There are lots of things to do. We were just congratulating ourselves on this beautiful golf course. Do you play golf?"

"I've never played," replied Jean. "We haven't a course near our town."

"Well, there are lots of other sports just as interesting," Ann contributed. "I really like swimming best of all. We have a wonderful pool. You'll enjoy it!"

"I don't swim, but I always read about the swimming exhibitions and contests."

"Oh, I do, too," Mary said. "I like the big contests like the Olympics the best, because there are so many kinds of swimming and diving events."

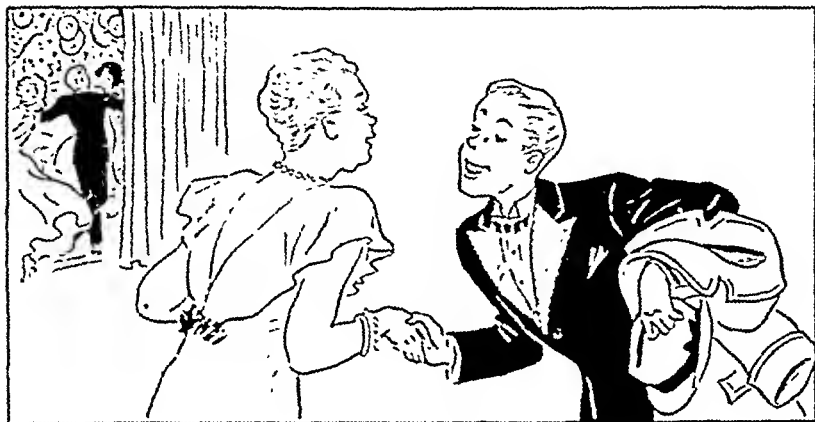
"And so many new records are made in these contests," added Jean.

"I'm sure you'll enjoy Oakvale's swimming and diving exhibition, which is scheduled as part of the Old Home Week celebrations," said Sally.

"And don't forget the barn dance!" chimed in Ann. "I have a new gingham dress. I can't wait to wear it."

"Oh, so have I," said Mary. "It's a heavenly blue."

"Has Margaret had time to tell you about the dance, Jean?" asked Ann, realizing that Jean might not know what they were talking about.



WHAT TO DO ABOUT EARLY LEAVERS

Discuss any of the following questions which seem pertinent to your situation:

1. Can you think of any situations in which someone might leave quietly, without any word of leave-taking or with just a nod or a smile?
2. Could the departing person limit his leave-taking to any one person in the group, and if so, to whom would he address it?
3. When should he announce his going? To whom should he announce it?
4. Under what circumstances might the group pick up the thread of conversation and continue without any reference to the person who has left?
5. Under what circumstances might the importance of the person leaving, or the importance of his errand, take precedence over any other topic?
6. Under what conditions might a new subject be introduced?

WHAT TO TALK ABOUT

I. Some people can "make conversation" about practically anything, but the introduction of "good" and suitable topics is necessary to genuine satisfaction. Discuss the truth or falsity of the following statement: "No topic is worth while in itself. Its worth depends on the situation — the time, the place, and the people."

II. Some topics interest almost everyone and are fairly sure to go well in any ordinary group. In a miscellaneous group of young people of about your age, which of these topics would have general appeal? Test each one by asking for a show of hands of those interested in it.

Food	School athletics
Books	Styles in clothes
Politics	Travel — places visited
Teachers	Operations and sickness
Dance bands	Explorations and explorers
Hollywood life	Personal adventures and "scrapes"
Radio programs	The school paper and other student-
Motion pictures	body activities

Specific subjects of study, as French, biology, or history

Suggest any other topics which you feel sure would prove of general interest and test them in the same way.

III. What should you read in preparation of these topics of conversation? Build up in class conference a list of magazines and parts of your daily newspaper which will be helpful. Use only one or two of the best for each subject. If you keep a notebook, copy the list.

IV. Some topics are in themselves unpleasant or are sure to bring out from some member of a miscellaneous group expressions that will hurt or anger someone else present. Which of the following topics should you avoid unless the group is unusually homogeneous and intimately known to you?

1. Divorces
2. Politics: local, national
3. The football team's disastrous season

4. Dogs
5. Religion
6. Christmas presents
7. Local scandal or gossip
8. Deaths and other tragedies
9. The Dramatic Club play last night

Can you add other topics which should be avoided? Put your completed list on the blackboard.

Which of the topics on your list of taboos would be safe if everyone would remember not to find fault? Put a question mark after these items on the blackboard.

THE WAY YOU SAY IT

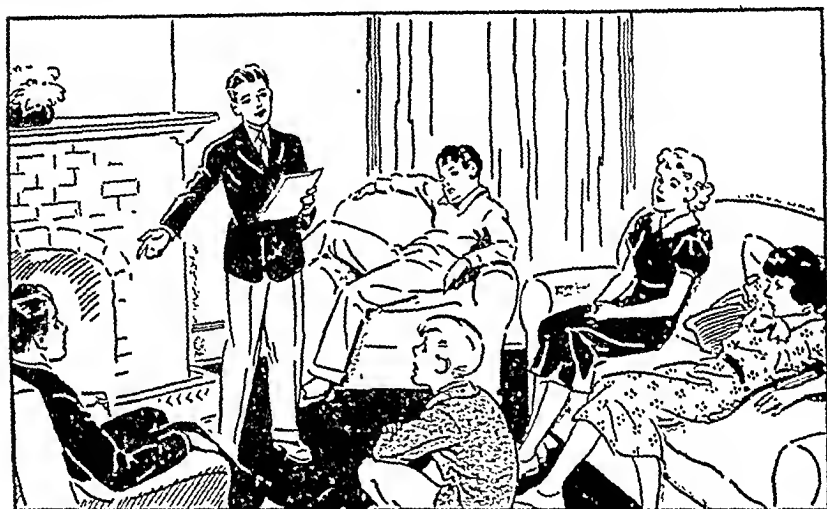
Posture

I. Are you skillful enough to make your action help you to a more successful conversation? Does your body by its posture help you to emphasize the point that you wish to make?

Watch friends and acquaintances in conversation and observe how they stand and sit. When the conversation is successful do all the participants have much the same posture? That is, when the meeting is formal are the postures erect, not slouching? When the meeting is informal are all persons more relaxed and easy? Would appropriate posture for a conversation at a dinner party be the same as appropriate posture for a conversation at a picnic? Think of an occasion when it might be proper to sit on the floor and converse. On what occasion would such a position be most improper? Is the sitting position for dinner-table conversation usually *more* or *less* formal than the position in the living room after the meal? Could you master correct posture for conversation by deciding on *one* correct position and making that position a habit? Can you find a standing position for conversation which is alert and graceful? Can you see advantages in placing your feet so that you can move easily and smoothly?

What disadvantages do you see in holding your chin in and your head well forward? Could a conversationalist hold his head too high and his chin too far forward? What about the chest? Is it usually wiser to hold the chest up with the shoulders back or to hold the chest in with the shoulders pulled forward?

II. List occasions when posture should be relaxed and informal. List formal occasions. Describe a posture that is too informal for any occasion that you can imagine. Describe some bad posture habits that have contributed to unsuccessful conversations.



GOOD AND BAD POSTURES

III. Make a notebook on postures for conversation. Collect pictures of appropriate and inappropriate standing and sitting positions. Label these pictures and explain your labels.

IV. Try to get practice in one unusual conversation each week. Make your posture appropriate, whether standing or sitting.

Have a picture taken (a movie, if possible) of your posture in different types of conversation. Write a paper on your own reaction to it.

Voice

V. Are you able to adapt the volume of your voice to conversational groups of all sizes, or do you shout at times when it is not necessary and speak so low at other times that you cannot be heard when in a large group? Are you aware that you should have more or less volume, but do you feel unable to get the effect you want? Do you admire a loud, rasping voice in intimate conversation? Have you ever heard conversations not intended for you, as, for example, between acts at the theater? Have you admired the participants? Why not ask a close friend or a member of your family to listen to you in conversation and to let you know whether your voice is disagreeably loud or annoyingly faint. Ask him to tell you frankly what kind of impression you make. Then try to get rid of your faults.

VI. Here are some exercises that will give you skill in changing the volume of your voice when you find this desirable:

1. Inhale slowly, filling the lungs. Then exhale slowly.
2. Inhale slowly. Count to ten on the exhalation.
3. Inhale slowly, giving a prolonged *a-a-a-h-h-h* on the exhalation.
4. Inhale slowly. Say *HO-ho-HO-ho* loudly and softly on the exhalation.
5. Adapt your voice in some sentence, like "I enjoyed the football game": (1) to a person sitting next to you in a movie; (2) to a person across a large living room; (3) to a person on a davenport near you; (4) to a person two chairs to your left; and (5) to a person just entering the room.
6. Work out an appropriate conversation for a dinner table at which four persons are seated, one on each side of the table. Show how you would change the volume of your voice if you spoke to a fifth person who came in and waited at a distance for you to finish your meal. Then use the same conversation for a group of twelve dinner guests. Speak sometimes to those at your right and at your left and sometimes to everyone at the table.

7. With some of your friends work out a model conversation. Record it on a recording apparatus. Listen to your own voice. Do you adapt it in volume as you like to hear it adapted?
8. Find an excerpt from literature which requires some very quiet tones and some loud tones. Practice changing your voice for each.

GUIDES TO SUCCESSFUL CONVERSATION

I. Before you engage in a large-group conversation, adopt or reject the following guides and add any others you think important:

1. Think first of the pleasure and comfort of those with whom you are talking.
2. Choose topics suitable to the occasion.
3. Contribute your fair share of ideas, information, and fun.
4. Do not monopolize the conversation.
5. Make any needed introductions promptly and in good form.
6. Do not "knock."
7. Be a good listener.
8. Adapt your voice to the number of listeners.
9. Use appropriate standing and sitting positions.

II. When you have held your conversation, use the guides you have adopted as a basis of criticism. Write a brief note to the member of your group whose name comes before yours in alphabetical order, indicating the one or two guides that he followed best and the *one* which he should try hardest to follow next time.

III. While this second conversation experience is fresh in your mind, discuss with your classmates any additions to or alterations in your set of guides that you consider desirable.

BOY-AND-GIRL TALKS

I. Your teacher will divide the class into groups of two or three, with at least one boy and one girl in each group. Engage in a conversation with the other member or members of your group. As before, your teacher will watch the clock for you, so that you can give your attention to what you are hearing and saying. Before you meet your group, study the following pages, up to page 24.

II. After this conversation experience, make a written, unsigned report to your teacher, evaluating yourself as a conversationalist. Reread the guides to successful conversation on page 18, and estimate your observance of them as accurately as you can. In your report point out the phases of conversation in which you think you do really well, lumping together those in which you are passable and concluding with those qualities or kinds of conversation in which you are weak. In a separate paragraph make recommendations concerning further practice. What other activities should there be entirely within the class?

NARRATIVE AND DESCRIPTIVE BITS

I. Check the guides suggested below and on page 20 for narrative and descriptive bits — two forms quite essential to good conversation. Compare them with any guides you have previously set up. What has been omitted? Compare each set also with the other. What points do they have in common?

Guides for Narration in Conversation

1. Tell only a relatively brief incident.
2. Include only the essential details.
3. Stick to that incident.
4. Don't exaggerate.
5. Don't repeat details after you have reached the point.

II. Notice the action suggested by the following italicized words:

The horse *pranced, trotted, galloped.*

The boy *ambled, meandered, ran, tiptoed.*

The girl *screamed, murmured, moaned, whispered.*

Illustrate the pictorial power of action words of your own choosing. Try to list a group of such words for some specific type of activity, such as playing a game, running a machine, fishing, or camping. Discuss the points of difference in similar action words.

Guides for Description in Conversation

1. Decide what the important characteristic of your picture or atmosphere is — mood, situation, shape, color, or other quality.
2. Give only the essential details.
3. Stick to the truth, unless you are indulging in fantasy or telling a "tall tale."

III. Notice the pictures created by the following groups of words:

the tumble-down cabin

the chubby baby

his weather-beaten face

Illustrate from your reading the power of suggestion in such words and in phrases of time, place, color, size, or any other descriptive details. The following section may be of help to you here.

INCREASING YOUR VOCABULARY

I. Discuss this statement: "Your vocabulary is your passport into conversational circles."

Examine your own passport. Will it admit you to the conversational circles of both young and old, of strangers as well as of friends, of groups discussing topics of general interest as well as personal matters?

Now examine and discuss the collective passport of the class. Of the 600,000 entries in *Webster's New International Dictionary — Second Edition*, how many does or can the class use in conversation?

II. In order to open new conversational worlds, prepare individually or with your classmates a plan for increasing your vocabulary. First, discuss the following suggestions for vocabulary development, which may assist you in making your own plan:

1. One publishing company suggests "an automatic device that makes it fun to add a new word every day to your vocabulary." The company furnishes you a list of words on a strip of little tickets. You are to tear off a new word each morning, look up its meaning and pronunciation, use the word that day in conversation, writing, or letters, slip the word at night into a "word wallet," review the word occasionally, and use it on all possible occasions.



What reasons can you see for or against adopting this plan? Could you adapt it to your needs?

2. Some texts recommend that when you meet a new word which seems worth domesticating you enter in your notebook a quotation containing that word, look up its definition and derivation, and use the word in your speech and writing.
3. George Herbert Palmer, in *Self-cultivation in English*, says, "Let anyone who wants to see himself grow adopt two new words each week."

Which seems better to you, a word a day or two words a week? Why?

4. A new word may be posted each day, accompanied by a picture illustrating it and a sentence using it. One

school used the plan for six weeks without repeating a word, and found it a great success.

Should your plan contain any adaptation of this idea?

5. In another class each student secretly selected from conversations or his reading a word new to him. On a day of the week agreed upon, each used his word as often as possible. As soon as the class detected it, it was written on the board.
6. You might test yourself to see how many of the words on one of the standard tests are familiar and begin mastery of the doubtful ones. Among these tests are the "Holly Sentence and Vocabulary Test" and the "Pressey Diagnostic Reading Test," Public School Publishing Company; the "Inglis Test of Vocabulary," Ginn and Company; "Trabue's Completion-test Language Scales," Teachers College, Columbia University; and the "Terman Vocabulary Test," Houghton Mifflin Company.

Dorothea Brande says that combing a thesaurus is far less useful in vocabulary building than finding words in a living story. Which of the previous suggestions would she be likely to favor?

Might not some features of these suggestions be advantageously incorporated into your plan? Complete your plan, and proceed to build your vocabulary.

III. Begin your vocabulary building by finding single nouns which you can substitute for longer expressions. An *actor*, for example, is *a man who acts* and often he is described as *a man who acts in a play*. What one word means *a woman who acts in a play*?

List other suffixes besides *or*, *er*, *ess*, *ant*, and *est* that mean *one who does*. Help to make a class list of words with these suffixes which you might profitably use more often than you do. Copy into your personal notebook those words in the list which you most need to add to your working vocabulary.

IV. You can effect a further economy in expression by substituting nouns that have narrower meanings than some that you now use. Instead of speaking of *an actor who plays*

comic parts, you can say merely *a comedian*; instead of *a very narrow ravine with vertical walls*, you can say just *a gorge*; instead of *gray rock which looks like slate but is softer*, you can say simply *shale*. Notice that the comedian is a *kind* of actor; the gorge, a *kind* of ravine; shale, a *kind* of rock. These narrower nouns, which name particular kinds within larger classes, we call **specific nouns**.

With your classmates make a list of specific words that you might use in conversing on topics of interest to all of you. Copy into your notebook those words which you would like to add to your working vocabulary.

V. Still another means of effecting economy is through the use of figures of speech. To say "She was a well of wisdom" or "She had a mine of information" is much briefer and therefore more effective than to say "She was possessed of a great deal of wisdom" or "She had a great deal of worth-while information."

When we call one person, place, or thing by the name of another which it resembles, we use a metaphor. Make a list of ten metaphors that would be useful in conversation. Keep a notebook collection of such sayings.

Watch "Toward a More Picturesque Speech" in *The Reader's Digest*, a monthly magazine. What is meant by "She had a small vocabulary but a good turnover"?

VI. To increase your vocabulary further, substitute synonyms for the most common words in your conversation. Prepare a list like the following, and in a dictionary like *Webster's Students Dictionary* or *Webster's New International Dictionary* — *Second Edition* look up the numerous synonyms for each word:

bad	good	eat
fix	big	loud
do	fun	warm
frightened	trouble	sleep

VII. Improve the conversation on page 24 by using synonyms.

"We had a swell vacation — swell swimming, swell horses to ride, swell dancing every night to a perfectly swell orchestra. Honestly, it was just swell.



A "SWELL" SWIMMER

Honestly, it was just swell.

"We had fun, too, and the funniest thing happened. Joe Marty, the fellow we had so much fun with on that class excursion, was there, full of fun, the way he always is. He kept everyone laughing at the funny things he did. He's more fun than anyone else I know."

"How did you enjoy Yosemite?"

"Oh, the trip was wonderful. Bridalveil is just wonderful, and you should have seen the wonderful Fire Fall at Camp Curry."

CONVERSING IN MIXED-AGE GROUPS

I. With your classmates and teacher plan for conversation in groups of mixed ages — two or more of your own class and one or more persons ten or more years older than you are. Is the best plan to have some kind of party to which you invite parents and other adults? Is such a party at night feasible? If it is held in the afternoon, can you expect many men to attend? Perhaps the members of the class can arrange to visit one another's homes in the evening and have the parents help entertain the callers. Even busy parents could spare a few minutes, if they were told what was going on. Think it over before class hour, so that the discussion and decision need not take more than fifteen minutes.

Before executing your plans, study "Expressing Opinions" (page 25) and "Sentence Variety" (page 26). If you finish that work before this experience of conversing with older people is possible, go on to the next section, "Conversing with New Acquaintances" (page 27).

II. Get an oral report from a classmate who was in your mixed-age group. It would be interesting to know also what the adults thought of you. Find out, if possible.

Make out for a pupil committee an unsigned report of (1) ways in which you have improved through these planned activities in conversation and (2) further practice you need. The committee will present a purely statistical report, without quotations or any other embarrassing feature.

EXPRESSING OPINIONS

The person who never expresses any opinions seems to others either shallow, like a mirror that merely gives back what it receives, or unnaturally canny and calculating. Frankness is admirable and attractive. On the other hand, bluntness — crude, tactless frankness — is very unwise.

Admirations and positive tastes, especially in foods and arts and clothes, may usually be expressed with perfect safety. Dislikes are, as a rule, better kept to ourselves, for the thing or person we dislike may be so dear to someone of our audience that our expression will either hurt or anger him.

Most of all, we must be cautious about challenging an opinion someone else has expressed. The first speaker is rarely able to distinguish between his opinion and himself, and he feels that he is being corrected. Then he is annoyed, and he dislikes the person who seems to have corrected him. When the intimacy or the known tolerance of the group makes such an expression of contrary opinion permissible, the manner of introducing it should be friendly and humble.

I. Show why challenging someone's opinion in a conversation is more likely to offend him than challenging the same opinion in a formal discussion.

II. Turn forward to page 106 and notice Benjamin Franklin's method of challenging an opinion in public debate. Even more tact is necessary in conversation. Suggest other expressions or other ways of leading up to a statement of opinion contrary to one already expressed. Try to work out some way of introducing your idea which will indicate your unconsciousness of its opposition to anybody else's idea.

III. List some opinions that it would be perfectly safe to express, even with considerable emphasis.

IV. List some opinions which you might express *moderately* if no one else had expressed any views on these topics. Which of these would you probably not bring out if someone else had already stated an opposite opinion?

SENTENCE VARIETY

I. Reread the conversations on pages 6 to 10. What do you notice about the lengths of the sentences? Why are they, for the most part, short?

II. In the conversations on pages 6 to 10 count the relative number of statements, questions, commands, and exclamations. Perhaps you call them *declarative* (statements, commands, and requests), *interrogative*, and *exclamatory sentences*, their more formal names. Count them also in one or two conversations to which you listen.

You find, probably, that the statement and the question far outnumber the others. Commands, or requests, depending on the spirit of the occasion, are relatively few. What circumstances would call for the spirit of a *request* rather than of a *command*? Sometimes a request is made in the *form* of a question, ending with a period, as in the cases below:

Will you please get my book.

Will you get my book, please.

The *please* is common in the command form of the request, too:

Please get my book.

John, please get my book.

The number of exclamatory sentences depends, of course, on the situation. Such sentences as "What a scene that was!" and "How you must have felt!" permit the speaker to indicate his *feeling* about the matter. Beware of talking only in exclamatory sentences, however.

In addition to the true exclamatory sentence, a speaker may wish to *exclaim* his thought, whether it is in the form of a question, a statement, or a command. Give an illustration of a circumstance under which the following sentences might be *exclaimed*:

1. Where is John?
2. Why can't I go, Mother?
3. Shut the door.
4. Hurry.
5. There is no more.
6. I can't find my purse.
7. Why doesn't this engine start?

III. List exclamations and commands you have heard suitably used in conversation. Under what general topic was each used?

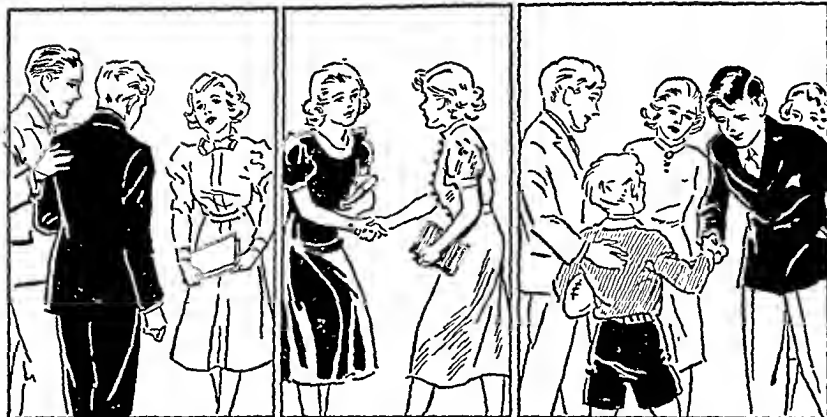
CONVERSING WITH NEW ACQUAINTANCES

I. Arrange a reception or a tea for some other class in the school — miscellaneous pupils whom the members of your class do not know or know only slightly. Plan refreshments or some other means of making the occasion pleasant for your visitors. You must exert yourself to talk for a few minutes *with* (not simply *to*) as many of the guests as possible.

In a class discussion build up a long list of topics likely to prove acceptable.

Your teacher will appoint, or have you elect, a Committee on Arrangements to manage the party. The committee will, of course, consult with the teacher on all points of any importance.

II. While you are waiting for the date of the party, study "Making Introductions," pages 28 to 30, and "Blind-alley Sentences," pages 30 and 31. Then, if there is still time, finish up any of the "Corrective Exercises" still left to do.



"Mary Williams,
may I present Fred
Roberts?"

"I am Ann Smith."
"And I am Ethel
Jones."

"John, my young
brother Ted wants to
meet you."

MAKING INTRODUCTIONS

GENERAL SITUATIONS

Introducing Yourself

THE INTRODUCER	THE INTRODUCED
<i>Acceptable</i>	
A. (1) "May I present myself?"	(1) "Please do!"
(2) "I am Jim Smith."	(2) "I am Bud Williams."
B. "We might as well know each other since we are in the same class (or group). I am Ann Smith."	"And I am Ethel Jones."
<i>Poor</i>	
C. (1) "It's been a great summer, er-er-er?"	(1) "Bud Williams."
(2) "I am Jim Smith."	(2) _____

Introducing Another

THE INTRODUCER	THE INTRODUCED
<i>Acceptable</i>	
A. "Bob Williams, Ted Smith."	"How do you do?"
B. "Bob Williams, do you know Ted Smith?"	
C. "Bob Williams, you've heard me speak of Ted Smith."	
<i>Poor</i>	
D. "Bob, shake hands with Ted!"	"Pleased to meet you!"
E. "Bob, meet Ted."	"Delighted!"

SPECIAL SITUATIONS

Introducing Many

<i>Acceptable</i> "I wonder if you all know each other." (Names each person in order, nodding.)	No individual response.
--	-------------------------

Presenting a Stranger to a Group

<i>Acceptable</i> "I want you all to meet Edith Sims. Edith, this is Lois Putnam, Bud Williams, Carl Shaeffer" (and so on, in order in which seated).	No individual response.
--	-------------------------

Introducing a Boy to a Girl, a Man to a Woman, a
Younger Person to an Older One

THE INTRODUCER	THE INTRODUCED
<i>Acceptable</i>	
I. A. "Mary Williams, Fred Roberts."	"How do you do?" (Fred should rise, if seated.)
B. "Mary Williams, may I present Fred Roberts?"	"How do you do?" (Mary may remain seated. She may offer to shake hands; Fred should not.)
II. A. "Mrs. Stewart, Miss Williams."	"How do you do, Mrs. Stewart?"
B. "Mother, may I present my friend, Mary Williams?"	"How do you do, Mrs. Stewart?"
<i>Incorrect</i>	
III. A. "Fred Roberts, Mary Williams."	
B. "Fred Roberts, may I present Mary Williams?"	
IV. A. "Miss Williams, Mrs. Stewart."	
B. "Mary, this is my mother."	

What other correct forms do you know? Consult, if you need to, the books listed on pages 34 and 35.

BLIND-ALLEY SENTENCES

I. What is a blind alley? What do guidance advisers mean by "blind-alley jobs"? Why may the italicized sentences in the following dialogue be justly called "blind-alley sentences"?

On the way to school

"Mary skated last night for the club!"

"Oh, how interesting!"

"You should have seen her—golden hair, black-velvet gown!"

"Oh, how I wish I had!"

"The skaters in the background, too, made a picture, cutting golden spirals on the ice."

"Oh, it must have been beautiful!"

Write a bit of dialogue in which one person makes blind-alley responses. You can easily make them worse than those in the example above.

II. Would you call all the italicized replies in the following dialogue "blind-alley sentences"? Change the blind-alley responses to open, lead-on responses.

Between classes

"Where are you going?"

"To class."

"What do you have this period?"

"Spanish."

"How do you like it, anyway?"

"Not very well."

"Why not?"

"Oh, I never was good at remembering things. Are you taking a foreign language?"

"Not this semester. I am going to take one next semester, though."

Why does anyone make such unhelpful answers? How can you bring such a clam out of its shell? Are questions the best way?

III. Watch your own conversation. Are you a clam? Do you give blind-alley responses? How can you "open up" and "liven up"?

COMPOSURE

I. Discuss the following conversational bit. What do you think was the matter with the young lady in the conver-

sation? What made her talk like that? How could she get over it?

"Mr. Burton, I was just telling Mr. Walters about — but I don't know whether you'd be interested or not — maybe you won't, but everybody else I've told thinks — however, it's probably —"

"I'm sure I'd like to hear it," said Harry.

"I hate to bore people with — you know how it is — you'd be polite to — and this is awfully — well, it isn't a thing that — it's just interesting if you happen to know people in Baltimore, although we've only lived there a few years —"

"If," said Harry to himself, "she doesn't complete a sentence in the next two minutes —"

RING LARDNER

II. Can you invent a name for this bundle of sentence fragments that will describe its effect as well as *blind alley* describes the effect of the sentence which suggests no reply?

III. Everyone has ideas and talks freely with his chums. Why should anyone be ill at ease in other conversations?

Are there ever silences between you and your chum or within your family? Are such silences harmful?

It is your duty to entertain those with whom you converse, but is it more your duty than theirs to keep the conversation going? If you answer politely, no very serious harm can result from your failure to be interesting. When you realize that your whole future does not hang on your conversational brilliance, you will not find it hard to be natural and therefore to be a good companion.

OTHER INTERESTING THINGS TO DO

I. Pretend that you and six of your classmates are on the front porch where the crowd gathers just after dinner on a summer evening, or under a tree while resting from a hike, or in any other situation where a group converses quite informally. Just talk about any topic that comes up.

II. Use "when we were very young" for a conversational opener. Recall such childish escapades as the time you

made mud pies just after you were all dressed up to have your picture taken, or when you got lost after you had followed the fire engine, or the time you tried to make taffy while your mother was out, or the day you played barber for your little brother or sister, or the summer you decided to run away and make them feel sorry for the way they had treated you.

III. Use the "it-used-to-be" theme to open another conversation about your community or state.

IV. A recent dinner-table conversation which was broadcast began with the subject of contract bridge, which led to the remark that bridge had ruined the art of conversation. This turned the conversation for a time to the topic of conversation itself. Reverse the situation. Use a remark on conversation as the opener and see where that leads you.

V. Demonstrate the unpredictability of conversation. Divide the class into groups and have each group start with the same topic. At the end of five or ten minutes see if you have all kept on the topic or what changes of topic have been made, where your trails have crossed, and on what topic each group stopped.

VI. Make collections of clever or picturesque sayings from conversations, or of comments and quotations on the subject of conversation.

VII. Report or dramatize conversations you have participated in or heard or read about.

VIII. Write original conversations demonstrating faults or virtues of conversations. Make your readers understand your characters by the comments they make and the questions they ask. The illustrations on pages 6 to 10 will help you to punctuate your conversation correctly.

IX. Collect pictures showing postures in famous conversations.

X. Listen to radio conversations. Criticize the voices of the different participants. Which speakers were able to modulate the voice successfully?

XI. Attend a tea and write a paper on the voice and body skills of the conversers.

USING THE LIBRARY

"One of the best preparations for conversation is reading."

Make your own list of books and magazines or special articles on some of the popular subjects of conversation. Read to add to your present knowledge of any of these points or to acquire ideas on subjects about which you know little or nothing.

Here is a list of some magazines which other classes have found helpful:

<i>Asia</i>	<i>Science Digest</i>
<i>Collier's</i>	<i>The National Geographic</i>
<i>Outdoor Life</i>	<i>Magazine</i>
<i>Popular Mechanics Magazine</i>	<i>The Reader's Digest</i>
<i>Popular Science</i>	<i>The Saturday Evening Post</i>
<i>Radio News and the Short Wave</i>	<i>Time</i>

Here are, also, some books in the various fields of interest which classes have read with a great deal of pleasure:

Chapman, Wendell, and Chapman,

Lucie	<i>Wilderness Wanderers</i>
De Kruif, Paul	<i>Microbe Hunters</i>
Ellsberg, Edward	<i>Thirty Fathoms Deep</i>
Johnson, Martin E.	<i>Safari, a Saga of the</i> <i>African Blue</i>
Lindbergh, Anne Morrow	<i>North to the Orient</i>
Scoville, Samuel	<i>Everyday Adventures</i>

You will find many other such books listed in *Books for Home Reading*, published by the National Council of Teachers of English.

Below is a list of suggestive titles of books on the conversational game itself:

Conklin, Mary G.	<i>Conversation; What</i> <i>to Say and How to</i> <i>Say It</i>
Craig, Alice E.	<i>The Junior Speech</i> <i>Arts</i>

Harrington, W. L., Cunningham, C. G.,
and Fulton, M. G. *Talking Well*

See also the pamphlets published by The Leisure League of America.

CORRECTIVE EXERCISES

USING PRONOUNS CLEARLY

Why are the following sentences confusing?

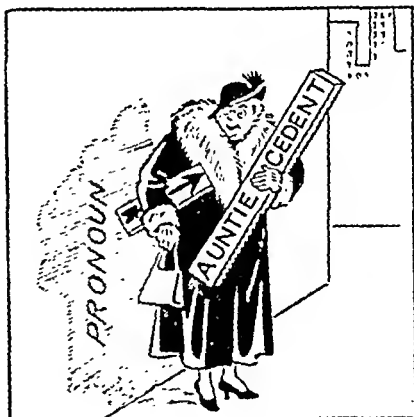
1. Ted's father says he doesn't play baseball.
2. Alice's mother died when she was four years old.
3. I like *Little Men* about as well as *Little Women*. It's one of the first books I read.
4. The bill provided shorter working hours for certain classes of laborers. They were very important in the political situation at the time.

A pronoun, as you have learned, is a word that stands for a noun. The noun for which the pronoun stands is called the antecedent of the pronoun.

In the sentences above, the cause of the reader's difficulty lies, as you have probably discovered, in the pronouns *he*, *she*, *it*, and *they*. Each of these pro-

nouns might be understood to stand for either of two antecedents, and therefore its meaning is uncertain. Point out the two nouns to which each pronoun might refer.

On page 36 the sentences are rewritten to give them unmistakable meanings. In which sentences is the relative *which* substituted for other pronouns? In which sentences do nouns replace the ambiguous pronouns? In which sentence is direct quotation used to achieve clearness?



1. (a) Ted, his father says, doesn't play baseball.
(b) Ted's father says Ted doesn't play baseball.
(c) Ted's father doesn't play baseball, he says.
(d) Ted's father says, "I don't play baseball."
2. When Alice was four years old, her mother died.
3. (a) I like *Little Men* about as well as *Little Women*, which is one of the first books I read.
(b) I like *Little Men*, which is one of the first books I read, about as well as *Little Women*.
4. (a) The bill provided shorter working hours for certain classes of laborers, who were very important in the political situation at the time.
(b) For certain classes of laborers the bill provided shorter working hours, which were very important in the political situation at the time.

Practice I. Revise the following sentences to make clear the antecedents of the pronouns in italics:

1. She developed her vocabulary by broad reading, and *it* has been a help to her in many ways.
2. Pole vaulting or golf requires strenuous exercise, but most athletes seem to like *it*.
3. Good salesmanship won him the prize. *This* is something to be proud of.
4. Mr. Henderson tried to telephone to my father, but *he* could not hear *him*.
5. After tying the rope around the board, hold *it* firmly between the knees while you fit *it*.
6. The cat used to lie on an old box, but we took *it* away.
7. The men told stories of their childhood days. *They* must have been very entertaining.
8. If you are going to study medicine in college, it may be more important to take Latin than French, especially since you have already studied *it* for two years.
9. Those who favor private schools will find *they* are not popular in that community.
10. The farmers demand water transportation as a cheaper means of getting products to home markets and foreign countries. Can *these* be overlooked?

Practice II. Rewrite the following story, with clear reference of all pronouns:

The tiger jumped on the knight, digging his claws into his flesh. His mouth was closed about him, squeezing the breath out of him. When he leaped a second time, the knight's sword pierced his brain. After pushing his sword in deeply, he fell back amid the applause of the crowd. Then a leopard shot forth into the arena and rushed toward him and the tiger. This he dodged, and — Dick let out a terrible scream as he awoke to find his father standing beside him and the covers twisted about him in such a manner that he was breathing in quick, short gasps.

USING THE CORRECT CASES OF PRONOUNS

Diagnostic Test. On a sheet of paper write the numbers 1 to 16. After each number write the correct pronoun for the sentence of that number.

1. Arthur and (I, me) had a friendly argument.
2. It was (he, him) who started it.
3. His sister soon joined Arthur and (I, me) in the discussion.
4. (He, Him) and (she, her) were not of the same opinion.
5. She didn't agree entirely with either of (we, us) boys.
6. She was less logical than (we, us).
7. It was (I, me) who finally settled the argument.
8. I proved to both (he, him) and (she, her) that (they, them) and many others have been wrong in their idea.
9. Wasn't it (they, them) who said a race horse never has all its feet off the ground at once?
10. Their parents agreed with (them, they) and all the others, but they told (us, we) young people to find out for ourselves.
11. They said we could judge as well as (they, them).
12. "Yes, it was (we, us) who started the argument," Arthur agreed. "At least (we, us) boys did. It was (she, her) who came between Jim and (I, me)."
13. Arthur looked menacingly at his sister. But their parents scolded (he, him) and (she, her) for quarreling.

14. By producing a snapshot of a race horse in action, I proved that (they, them) and all others of their opinion are wrong.
15. Their parents applauded (me, I) more than (they, them).
16. Their father knows horses as well as (I, me).

Correct your paper with the class or with your teacher. Unless you have a perfect paper, study the following explanations and do the practice exercises. If your paper is perfect, do one of the activities under "Other Interesting Things to Do" on pages 32 and 33.

Pronouns used as subjects, as predicate nominatives, and as direct objects

Long ago you learned that in order to write a complete sentence you must have a subject and a predicate. The subject, you remember, need not always be expressed, as long as it is understood or implied, but both a subject and a predicate are necessary for the complete expression of any thought. Here are simple, but complete, thoughts:

Run. (Subject *you* implied)

Deer run. (Subject *deer* expressed)

When a single pronoun is used as the subject of a verb, no one makes a mistake. In such sentences we all use correctly the subject or **nominative** forms of pronouns — *I*, *we*, *he*, *she*, and *they*.

I play. *He* plays ball.

We sometimes become confused, however, when the pronoun is a part of a compound subject, as in "Mary and I are friends," "He and Ethel played a duet." If you are in doubt about the correct form of a pronoun which is joined to a noun or another pronoun by *and* or *or*, drop the noun or other pronoun and the connecting word out of the sentence. Then you can readily determine whether the pronoun is the subject of the verb. If you are still in doubt, ask, "Who played?" If the answer is *He and Ethel*, *He and Ethel* is the

subject. *I, we, you, he, she, it, and they* are properly used as subjects.

However, there are many combinations of subject and predicate which, while meeting the requirements of a sentence, still do not seem to be complete. Notice these groups of words:

1. Harold is.
2. Harold built.

Both of these expressions would be more satisfactory if we had some word to *complete* the idea, thus:

1. Harold is *the chairman*.
2. Harold built *the bookcase*.

If we examine these two sentences further, we notice something very interesting. It is possible to reverse sentence 1 and have practically the same meaning, whereas we cannot do this with sentence 2. We can say "The chairman is Harold" and the meaning is the same as in "Harold is the chairman." On the other hand, if we change sentence 2 to "The bookcase built Harold," we are talking nonsense.

The difference lies in the two verbs. *Is* is one of the forms of the verb *to be*. What are some of the other forms of this verb? The verb *to be* is like the equals sign in mathematics. We might express sentence 1 thus:

Harold = the chairman

The verb *built*, however, is a verb of *action* or *doing*, implying a *doer* and a *receiver*. It is because of this that one cannot reverse the statement "Harold built the bookcase"; the doer is usually different from the receiver.

Because the words used to complete these two kinds of verbs are used so differently, different names have been given to them. The word used to complete the verb *to be* in sentence 1 is called a **predicate nominative**. The word completing an action or doing verb (like *built*) is called a **direct object** of the verb.

We use the pronouns *I, he, she, we, and they* after forms of the verb *to be*, such as *am, is, are, was, were, has, have been, had been, may have been, might have been*, etc. In other words, we use as predicate nominatives the same forms we use as subjects. This is reasonable, since there is only the equality verb *be* between them. It explains why it is best usage to say *It is I*.

We use the pronouns *me, him, her, us, and them* as objects of verbs of action. For this reason they are said to be in the objective case.

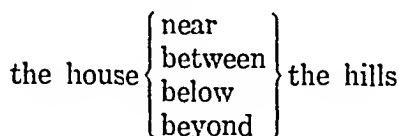
Practice I. Write the numbers 1 to 20 on a sheet of paper. After each number write the correct pronoun for the sentence of that number and explain its use in the sentence. If the sentence has a dependent clause like "*I knew it was he*" or "*It was I who did it*", consider just the verb with which the pronoun is directly connected. Try to make a perfect score.

1. It was (she, her) who wrote the letter.
2. Wasn't it (him, he) whom they invited?
3. Where is Fred Nichols? Is that boy (he, him)?
4. Isn't it (she, her) whom you are expecting?
5. Herbert and (me, I) are going.
6. Was that Alice and (she, her) whom you saw at the dance?
7. Jane passed Alice and (I, me) on the street early this morning.
8. If she had invited Lucille and (I, me), we couldn't have gone.
9. I fear that Paul overheard (us, we) girls talking about him.
10. I wonder whether it was (she, her) who called.
11. Is this Miss Bryant? Yes, this is (she, her) speaking.
12. Did you know it was (he, him) and (I, me)?
13. If you were (I, me), would you accept the position?
14. Do you think Sarah and (I, me) can find it?
15. He sent my brother and (I, me) to town.
16. The Joneses and (we, us) took a trip together.
17. (They, Them) and their children had been there before.

18. You and (she, her) would enjoy that movie.
19. Harold and (I, me) are printing a newspaper.
20. Ruth and Paul are helping (us, we).

Pronouns used as objects of prepositions

Look up the words *near*, *between*, *below*, and *beyond* in the dictionary. You will find that these words are sometimes used as *prepositions*. The word *preposition* consists of *pre* (meaning "before") and *position*. Literally the word means "position before." What a preposition does in a sentence is clearly seen if you look at this diagram:



The prepositions are the words placed before *the hills* to show different relationships between *the house* and *the hills*. The word *hills* is called the *object* of the preposition.

Pronouns used as objects of prepositions are in the objective case. For that reason we say *for you and me* rather than "for you and I." No one would think of saying "for I."

Make a list of all the prepositions you can think of. At the bottom of your paper make this notation: Use *me*, *him*, *her*, *us*, and *them* after these words.

Practice II. On a separate sheet of paper write the numbers 1 to 12. Beside each number write the correct pronoun for the sentence of that number. Notice that *but* when it means "except" is a preposition.

1. Except you and (I, me), Dan is the only one who knows enough French to read this.
2. Did you see me at the dance with Alice and (she, her)?
3. Sid says that no one but John and (he, him) is going fishing.
4. Hilda wrote notes to you and (I, me).
5. We like the books you sent to Jack and (I, me).
6. They are spending the holidays near Fred and (he, him).

7. Ted was with Bill and (I, me) when his father arrived.
8. I left Herbert there. Everyone but (he, him) had finished and gone.
9. It is all over between (she, her) and (I, me).
10. Was the argument between Dick and (he, him)?
11. Please hold the boat for Jack and (I, me).
12. Have you heard the joke about (they, them) and Frank?

Practice III. The following story reviews the pronoun forms in Practice I and Practice II. Read it aloud, using the correct pronoun forms.

1. Our zoology-class trips are fun for (us, we). 2. Miss Helm charts a bus for (us, we) members who are interested, and off we go. 3. Miss Burton and (her, she) usually sit together, as they are our sponsors. 4. Harold and Tom sit up in front, guarding our equipment and lunches, which are between the driver and (they, them). 5. It is (them, they) who are responsible for building the fire and keeping us in a good humor. 6. I know (we, us) shouldn't know what to do without (they, them). 7. Between you and (me, I), they rather enjoy their responsibility.

8. It is Ruth and (me, I), however, who usually bring in the best insects. 9. Others in the group often join Ruth and (me, I), hoping to find as many as we do, but they never can. 10. George makes a good collector, too. It was (he, him) who started keeping his specimens — usually toads and salamanders — in the lining of his hat. 11. We thought no one but (he, him) would dream of doing such a thing. 12. Strangely enough, the boys approved and agreed with (he, him) and Bill that hats make good specimen cases. 13. Of course, none of (us, we) girls would dream of doing such a thing. 14. But both (they, them) and (we, us) have real fun in our own ways.

Pronouns after than and as

Which of the pronouns in the parentheses in these sentences are correct?

1. Surely you are taller than (I, me).
2. Coach Swem says anyone can learn to pass a football as well as (he, him).

3. The audience applauded you more than (she, her).
4. Andy's mother loves money as much as (he, him).

Since *than* and *as* are used here as conjunctions, the pronouns cannot be objects of *than* and *as*. Since *than* and *as* are subordinate conjunctions, we may look for the dependent, or subordinate, clauses they introduce.

The first sentence would as often as not have *am* after the *I*. In that case *than I am* would be the clause. Hence *I* is the correct form to use as the subject. If we add *tall* to make the clause *than I am tall*, *I* remains the subject.

If we add *does* to the second sentence, the dependent clause will be *as well as he does*.

The third sentence is harder, for in ordinary speech we never complete this sort of sentence. If we did, it would read, "The audience applauded you more than it applauded her." Hence *her* is the object of the supplied verb *applauded*.

The fourth sentence might be completed either way: *as she does him* or *as he does*. The two completions produce quite different meanings, and the case of the pronoun shows which meaning is intended.

Practice IV. On a sheet of paper write the numbers of the sentences below and opposite each number write the "understood" clause of which one of the pronouns in the parentheses is a part:

1. "Oh, doesn't Warren Bowman make a wonderful hero! I have never seen anyone handsomer than (he, him)," said Betty.

2. "Well, Turner Wilson is fully as handsome as (he, him)," Charlotte replied.

3. "Certainly," Rita chimed in. "Why, I have seen a dozen actors handsomer than (he, him)."

4. "Perhaps so," Betty admitted, "but whom have you admired more than (he, him)?"

5. Rita instantly accepted the challenge. "I admire Bob Grant more than (he, him). 6. Bob looks so much more commanding than (he, him)."

7. "And," Charlotte added, "Francis Sound is fully as kind looking and as intellectual as (he, him)."

8. "Still," Betty insisted, "if I were the leading lady, you haven't named anyone I'd rather have as leading man than (he, him)."

9. "Just the same," Rita put in, "I thought Beatrice Ruhig deserved a more ardent lover than (he, him)."

10. "Wasn't he quite as loving as (she, her) herself?" inquired Charlotte.

11. Betty sniffed and said, "If you knew as much about love as (I, me), you wouldn't expect her to show it as much as (he, him)."

12. "There she goes again!" Rita laughed. "'If you knew as much as (I, me) —,' when we both know more than (she, her)!"

13. Betty looked sober and said, "If Charles and I or you and Willard are better lovers, why can't we act as well as (they, them)? 14. And we have to admit that M-G-M isn't offering us so good a salary as (they, them)."

Mastery Test. Write the numbers 1 to 19 on a piece of paper. Opposite each number write the correct form of each pronoun for that sentence, in the order in which the pronouns appear.

1. Uncle Jerry and (I, me) are great pals. 2. (Him, He) and (me, I) have shared many experiences — most of them on fishing trips. 3. One Saturday evening (we, us) two told Mother that we would provide enough fish for Sunday dinner for (she, her), Dad, the rest of the family, and (we, us). 4. Uncle Jerry went so far as to assure both (she, her) and (me, I) that (he, him) and (I, me) could cook the dinner better than (she, her). 5. Mother insisted, however, that we could not cook so well as (her, she).

6. Well, we went, dropped our lines into the water, and waited. The fish seemed to fear the hook as much as (me, I).

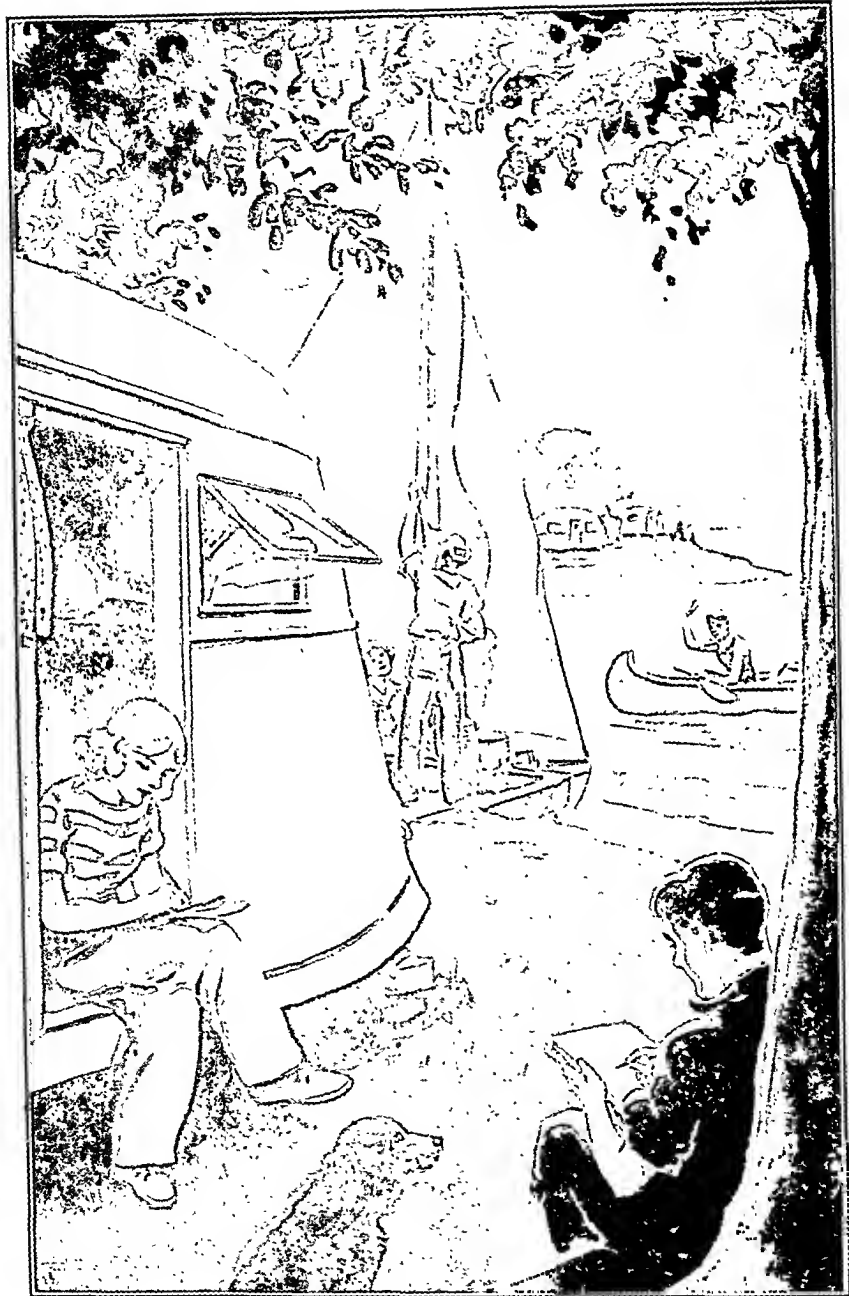
7. "Between you and (I, me) we ought to catch a big one," Uncle Jerry said to me.

8. "You and (I, me) will have to take something home for the family," I told him. 9. "It's (them, they) that worry me."

10. Gradually our bait disappeared, and still no fish. Finally, the bait was all gone. Uncle Jerry and (I, me) looked at each other. 11. Suddenly a big turtle popped his head out of the water, looked at (we, us), and swam away. 12. Uncle took his rod and tried to snap it in two across his knees. He and (me, I) both tried, but the rods wouldn't break.

13. The family still believes Uncle Jerry more than (I, me) when he says we gave our catch to a poor city man who had been spending his evening at the lake feeding a turtle.

14. We still spend a great deal of time out of doors. You can see (him, he) and (I, me) on many a fine day hiking through the woods or over the meadows. 15. The boys envy us, but we never take (they, them) along. 16. Uncle Jerry does not enjoy the boys so well as (I, me). 17. Sometimes (him, he) and (I, me) go hunting rabbits; other days we go fishing. 18. Most of our trips are still fishing trips, however. On some days I manage to catch more fish than (he, him). 19. On other days he catches more fish than (I, me). But the family still believes Uncle Jerry's story.



WRITING TO FRIENDS BACK HOME

UNIT II. MEETING YOUR LETTER-WRITING NEEDS

CONVERSING IN LETTERS

Of all letters, the most pleasant to write is the friendly letter, because friendly letters are written conversations. To write a friendly letter all you have to do is to be yourself — your most charming and amiable self — and say simply and characteristically whatever you have to say, as though you were talking to the person to whom you are writing.

The following letter from Mary to Jeannette is written in this vein:

500 North Avenue
Los Angeles, California
May 18, 19—

Dear Jeannette,

If you don't hurry and answer my last letter, I'm going to write a little note in my diary: Jeannette Adams — A nasty old wretch who doesn't answer letters. Hope Tommy never does ask her to the dance.

Really, Jeannette, you should realize the predicament I'm in! Things are dreadfully dull here without you to chatter to, and as long as you're away you ought to use the post office to help out.

Right now I'm trying to recover from one of my "bright" moments. Yesterday about lunchtime Betty Jane called me on the telephone and said we were having a short meeting of the club in about an hour at June's house. You know those "short" meetings!

Most of the crowd were there when I arrived at June's at 1 o'clock. And of course the "meeting" was as usual. Everyone was talking and laughing when Esther tried to call the meeting to order.

You know how she has to yell in order to carry on parliamentary procedure. Then the secretary had forgotten her minutes; so the discussion was carried on about a swimming party for next week. Somehow we got that all settled and found ourselves on the news of the week:

Ann's other half, Gerald, fell off a ladder last Saturday and broke an arm. . . . Everybody thinks Miss Odell, the new cooking teacher, is darling. She wears the cutest clothes, and her shoes — she must have hundreds of pairs! Maisie and Harold's romance is in full bloom. It's been flowering, you remember, since dear old Claremont. . . . Alice has been elected president of the Service Club. She holds an office of some kind almost every term. . . . Mary's parents are going to take her with them to Europe this June. Isn't she lucky! . . . Maxine, of all people, got an A on her geometry papers twice last week. She says she did them all herself, too!

Well, this kind of thing went on and on for about two and a half hours, ending finally with talk of home and food. After everyone had her coat and hat, we all started down the stairs and congregated at the corner. Everyone was talking at once. Just as there came a lull in the conversation, I stepped back — right on someone's heel.

"Excuse me. Oh, I'm terribly sorry," and as I turned around to apologize again, uproarious laughter broke forth. And then I had to laugh, too, because I discovered I had apologized to a telephone pole.

Has your mother said you may come down for the party? We are going to write a letter to her and have everybody sign it. I think that ought to help. In the meantime, you might show a little gratitude by writing to me.

Your chum,
Mary

There is scarcely any principle to be followed in writing a friendly letter other than the good taste and sense of appropriateness that governs any conversational situation. Courtesy to your friends, of course, governs all.

I. Discuss the qualities you like best about Mary's letter. What kind of person do you think Mary is? Has she imagination? Is she good-humored? Does she choose details and incidents that will please Jeannette? What kinds of items do you think make a really good letter? Will any item do? Is the manner in which the writer tells about it more important than the item or event itself?

In the letter below and that on page 50, see how delightfully a Maine farmer, Albert McCarrison, wrote to his author friend, Ben Ames Williams:

April 4, 7 P.M.

Just at sunset tonight, as I was coming from the village, I stopped on the way and listened to the sweetest song I ever heard. A robin — the first that I have seen. Why is it the birds appear so much happier in their spring flight than in the fall when on their way south? Did you ever notice the crow, in the fall when migrating? Hundreds of them sometimes will be strung along for a mile or more — on silent wing, with never a sound. But not so in the spring. I believe they like this north land best.

The brooks are beginning to flow wide open, and the low places in the fields are full of water. Another day like this and the floods will have started.

Well, enough of this.

Sarah joins me in best wishes to you and yours.

Sincerely,
Bert McC.

Hardscrabble Farm
Sunday, Nov. 10, '29
6.30 P.M.

Just got up from table. All the family fed — except Hunter [a dog], who is in disgrace. About four o'clock while I was doing chores, he and the old cat stole a squash pie. Just think, a *great fat squash* pie — all sprinkled with grated nutmeg; only two small pieces cut from it. I forgot it at noon and left it on the table. How he or the cat could take that pie off the middle of the table, and not disturb the plate, and drop the pie upside down, on the floor, passes my understanding. But it was "did" for I caught them red-handed. Now Hunter is chained at the kennel. But he can't be hungry for pie. . . .

With kindest regards to all,

Sincerely,
Bert McC.

Sometimes the excellence of a letter lies in the manner in which common, routine events or everyday surroundings are portrayed. So many people make the mistake of assuming that there is nothing in their lives interesting enough to write about. It is always the personality of the writer that makes a letter. A person who can see glamour and color in the common, everyday happenings of life or who has an appreciative eye for the quaint and picturesque often will write the most delightful sort of letter about routine things. A sense of humor, a lively appreciation for words, a gentle heart, and a sensitive feeling for the homely things of life make letter writing an art.

II. List a few "routine things" in your own lives that could be made interesting. Write about one of these in a letter.

Letter writing affords a good opportunity for using the new words you have gained and a fine incentive for collecting more words. It is a great pleasure to receive a vividly worded letter, and a greater pleasure, perhaps, to send one.

Using vivid language does not mean necessarily using new or unusual words. It may and usually does mean using words in *new* and *unexpected ways*. The same old letter-writing words, so used, take on new color. One letter writer speaks of a "hard storm." Another tells of a "mighty storm with the clouds marching and counter-marching." One tells you that the mountains were "grand"; another that she felt "like a cat looking at kings." The words in the effective expressions are no longer, no newer than in the others. The difference lies entirely in the comparisons suggested.

III. List the picturesque words or phrases in the following paragraph. Try writing such a paragraph on a subject of your own choice.

Every night, at exactly eight minutes past nine, the limited roars through the village. I can see it coming several miles away, its powerful headlight fingering rails and telegraph wires with a shimmer of light. Silently and slowly it seems to draw nearer; then suddenly it is almost above me. A wild roar of steam and driving wheels, the wail of its hoarse whistle at the crossing, and then, looming black against the night sky, it smashes past, and in the swing of drivers and connecting rods I think of a greyhound or a race horse thundering the final stretch. High in the cab window a motionless figure peers ahead into the night. Suddenly he is blackly silhouetted by the glare of the opened fire door, and in the orange light I can see the fireman swing back and forth as he feeds his fire. The light burns against the flying steam and smoke above; then blackness. Now the white windows of the Pullman cars flicker past, and through the swirl of dust and smoke I watch the two red lights sink down the track.

IV. Try expressing some of the following ideas in picturesque fashion, either through choice of words, use of figures of speech, or arrangement of words or details.

The noise of the locomotive
The flowing of the creek
The sound of milk striking the pail
The sound of wind in the trees
Hail beating on the roof
The noise of a threshing machine
Horses munching in their stalls
Each day just like every other day

V. Examine the paragraphing of the letter from Bert McC. to Ben Ames Williams on page 49. What is the first paragraph about? the second? Does this make the letter easier to follow at the first reading? Why are the last two sentences put into separate paragraphs?

Now turn back to Mary's letter to Jeannette on pages 47 and 48. Pick out the three topics in the letter. One of these has five paragraphs. Mary thought it would be easier for Jeannette to follow her story if she put each stage of it in a separate paragraph.

With each new topic, start a new paragraph. If the treatment of one topic is long, devote a paragraph to each stage of the story or each major part of the explanation.

VI. Discuss the opinion expressed in the following paragraph on the subject of stationery:

She [Marjorie Wilson] suggests that you choose your paper as you choose your clothes, collecting various colors and styles for various moods and occasions. Then, whenever the heart prompts, when you are lonely and want someone to talk to, when a friend is sick or has special good luck or celebrates a birthday or an anniversary, or on any of the other innumerable occasions a kind heart can discover, you pick out just the right paper and make a letter thoroughly individual, pleasant to look at, but even pleasanter to read.

From The Arts of Leisure by Marjorie Barstow Greenbie. Used by permission of McGraw-Hill Book Company, Inc. (Whittlesey House).

What color of stationery do you use? White paper, you know, is considered in best taste, though gray also is often used. Many people have their own personal stationery engraved or printed with initials or address.

VII. Can you write a letter that will be a pleasant, good-humored expression of your own personality and at the same time show that you can choose incidents and details that will delight your reader? Below are eight descriptions of people or personal items concerning their activities and interests. Write to a friend suggested by one of these descriptions a letter that will be interesting and enjoyable. Here are some suggestions to guide you:

1. Arrange in an orderly fashion the incidents and details that will interest your reader. Allow this arrangement to guide you in making appropriate paragraph indentions.
2. Remember while you write that a letter is really conversation, so that it must have an informal, natural, chatty style.
3. Employ a variety of sentence forms (a) to express your thought exactly and (b) to avoid monotony. See "Getting Variety by Using Different Types of Sentences," pages 55 to 59.
4. Try to choose exact and vivid words to express what you have to say.
5. Try to write the kind of letter that will stimulate a response.

Some people to write to

1. EDWARD BAXTER is a good-natured fellow interested in a number of things. In his back yard he has a workshop equipped for doing woodwork and metalwork. He has built a number of radio sets and has been able to receive all sorts of exciting amateur and short-wave broadcasts. Ed has not been able definitely to make up his mind what he wants to be. He thinks, however, that he would enjoy the work of a radio technician.

2. MARSHALL SMITH is a tall, well-proportioned, handsome young man, friendly, sincere, and spirited. He is well liked and respected by both boys and girls. He likes to dance, is a good mixer at parties, swims excellently, plays a good game of

tennis, enjoys intramural basketball games, and has always been a good student. Marshall wants to be a criminologist because he is interested in the scientific treatment of crime. He frequently amuses himself at home by finding out which of his younger brothers has raided the cooky jar or has been engaged in other minor misdemeanors.

3. JOHN HAMMOND is away at Catalina Island because of an all-expense vacation he earned by getting subscriptions to the *Post-Enquirer*. He has had a *Post-Enquirer* route for six years and has won several contests. John's success is probably due to the fact that he is good-humored and is a natural-born salesman.

4. JEAN PARKER has just been elected to the Girls' League Council as representative of her class. It would be hard to imagine Jean without an office. Every semester she has been either a club president or the chairman of some committee or the leader of a group in some class. She is a slight, dark-eyed girl with dark, wavy hair and a completely unassuming manner. As a chairman she is businesslike and efficient, but very considerate. Her leadership seems to come from the unanimous consent of the group which she leads.

5. MARY WILLARD is spending her summer vacation at Lake Tahoe, where she has been having a round of fun, riding, swimming, canoeing. Beth Meeker is visiting with her for two weeks, and there have been all sorts of parties, wiener roasts, barbecue suppers, and picnics. Jim and Albert Van Vliet are at the Van Vliet cabin with their parents, and times are never dull with the red-haired Van Vliet twins around. Mary and Beth like to play tennis, and almost every morning they are out before breakfast for a set of doubles.

6. HAROLD HALL has just saved a boy from drowning in the South Fork River. Harold, you know, has always been one of the highest-ranking scouts in his troupe, and his merit-badge work in swimming and first aid certainly came in handy.

7. SHIRLEY PROCTOR is having a delightful time in Europe. She traveled all around on the Continent with her father and mother last summer, and she plans to go to a girls' school in Paris this winter. She says she enjoys letters from the crowd at home and that during this next month mail addressed to her in care of the American Express Company at Paris will reach her.

8. BILL MCPHETER will be missed on the track this season. He went with his family to New York and came down with influenza while on the train. Unfortunately, it developed into pneumonia, and he's at the Presbyterian Hospital. He's feeling better now, but he'll have to take life easy for the next few months.

VIII. Write a real letter on proper stationery and submit it to your teacher in an addressed and stamped envelope. She will inspect the handwriting and the form of the address on the envelope.

GETTING VARIETY BY USING DIFFERENT TYPES OF SENTENCES

You can get variety in your oral and written expression by deliberately using different types of sentences. To do this you must know the types of sentences and how each type may be used.

Many little children write something like this:

I have a cat. My cat is black. His name is Puss. He has green eyes. He has a long tail. He plays with a ball and string. Then he makes me laugh. He scratches me. But I always love my cat.

This little story is composed entirely of what we call *simple sentences*. A **simple sentence** is one that consists of a single statement. A simple sentence, then, can have only one subject and one predicate.

Simple sentences may do very well to express the simple thoughts of little children, but they do not fit your thinking. If you were writing about your cat, you might express yourself in this way:

I have a black cat with green eyes and a long tail, whose name is Puss. When he plays with a ball and string he makes me laugh. Although he sometimes scratches me, I love him just the same.

All the sentences in this more grown-up comment upon Puss are **complex**. Each of them contains not only an

independent clause but also a dependent, or subordinate, clause modifying some part of the independent one. The clause *whose name is Puss* modifies *cat*. The clauses beginning with *When* and *Although* modify the verbs of the independent clauses.

I. Rewrite this composition, written by a child :

My top is red. It is a spring top. I bought it yesterday. It cost me a dime. Nick has a green-and-yellow top. It is a ball top. I like my top better. We spin our tops together. We have fun.

II. One evening George heard his father tell this story :

1. In a close game Madori, Harvey fullback, was playing deep on defense because he was expecting a punt. 2. He looked toward the Harvey bench, where Captain Abbott was signaling for a return punt on the first scrimmage. 3. When the kick came, it was so low that the Heights ends did not have time to get down the field under the ball. 4. Madori might have advanced ten or fifteen yards, but not more, for the whole Heights team was charging at him. 5. Now there was no one in their defense area to catch a punt, and he quickly kicked a long, low spinner just over their heads. 6. The ball rolled to the five-yard line. 7. That play, though it was not scientific football, paved the way for Harvey's first score.

As George thought it was a good story, he told it the next night to his crowd like this :

In a close game Madori, Harvey fullback, was playing deep on defense, and he was expecting a kick. He looked toward the Harvey bench, and Captain Abbott was signaling for a return punt on the first scrimmage. The kick came ; but it was low, and the Heights ends did not have time to get down the field under the ball. Madori might have advanced ten or fifteen yards, but he could go no further, and the whole Heights team was charging at him. Now there was no one in their defense area to catch a punt, and he quickly kicked a long, low spinner just over their heads. The ball rolled to the five-yard line, and there it stopped. That play was not scientific football, but it paved the way for Harvey's first score.

Which story do you prefer? How does it differ from the other one? What difference, if any, does this make beyond improving the sound of the story?

All the sentences in George's version of his father's story are **compound**; that is, each contains two or more independent clauses joined by a co-ordinate conjunction such as *and*, *but*, *or*, or *nor*. A compound sentence is needed to express two ideas added (*and*), contrasted (*but*), or regarded as alternatives (*or*), but it cannot show any other relations between ideas.

Indicate by number on a sheet of paper the type of each sentence in the story as George's father told it. If you wish, use *S* for *simple*, *C* for *compound*, and *X* for *complex*.

III. List the types of sentences in the following narrative, using *S* for *simple*, *C* for *compound*, and *X* for *complex*. Then decide what changes ought to be made *after* the fifth sentence to make the story more effective. List the types of the new sentences in a second column to the right of the list you have already made. Leave blanks for sentences that have become subordinate clauses in other sentences.

1. When my mother was a little girl she always stood at the head of her class. 2. The teachers always liked to call on her to recite if any visitors came to the room. 3. One day the superintendent himself came to visit the school. 4. As the principal was rather proud of his eighth-grade class, he took his visitor up to see the eighth grade in action. 5. That happened to be my mother's room. 6. The superintendent was primarily interested in English. 7. The teacher began an English lesson for him. 8. She called on the first pupil. 9. That was my mother.

10. "Josephine," she asked, "what is the name of the punctuation mark used to show possessives?"

11. Mother was shy. 12. She disliked talking before visitors. 13. Her heart beat fast and hard, and her hands got wet and clammy, but she stood up bravely.

14. "Appositive," said Mother. 15. Then, seeing the horror on her teacher's face, she guessed wildly, "Comma . . . colon."

16. The teacher made faces. 17. She tried to give Mother the right answer by moving her lips.

18. "A period," said Mother, throwing all reason to the winds. 19. "A parenthesis!" she ventured.

20. The superintendent looked pained. 21. The principal said something to him. 22. The men walked out of the room and closed the door softly.

23. That afternoon poor Mother had to stay after school. 24. Ever since then she has had an apostrophe complex. 25. When she makes apostrophes, they are always big and black.

IV. List the complex sentences in the following story. After each one write the subordinate clause and the word that it modifies. Then rewrite the story, breaking up these complex sentences into simple ones. Compare the two versions for readability.

1. A radio is a wonderful and fascinating device. 2. When a new one is bought for the home it seems to exert a hypnotic spell on the whole family. 3. Dad, who used to hate the sound of static on the old radio, fusses and fumes trying to get queer noises indicating a foreign station. 4. Mother finds new stations from out of town which give glorious recipes. 5. Sister always wants to try the new tone control on a different jazz orchestra. 6. Brother no longer listens to only one children's program; he listens to them all. 7. As for me — I'm left out completely, though I don't care much. 8. While everyone else is fighting over the use of the new radio, I go up to my room and use my favorite homemade set.

V. Try your hand at revising the following paragraph. Underline each subordinate clause in your version.

My old shoes are very big, and they fall off my feet very easily. Yesterday I was playing soccer in the old vacant lot between Mr. Good's and Miss Craig's with Dick and Ed and all the rest of the crowd, and I was wearing my old shoes. The ball came toward me, but I was ready. Bang! I kicked hard, and off it sailed, down the field. I started to run after it, but I stopped for two reasons. Crash! a window broke in Mr.

Good's house, and ouch! my foot came down on a hard stone. My shoe had sailed across the field, too, and there I was standing with one stocking foot in the middle of the field, and there was my shoe in Mrs. Good's kitchen.

VI. Rewrite the following selection, varying the use of simple, compound, and complex sentences to produce a pleasing effect:

Every Saturday Lydia worked at Hammon's dry-goods store, and she enjoyed her work and tried hard to be efficient. One day a tall, strange woman came into the store, and she asked for some ice-blue satin and velvet to match. Lydia was suspicious of her, as she had a mysterious air about her. Lydia showed her the materials, and the satin and the velvet matched perfectly. The woman, however, wasn't satisfied, and she wanted to take the materials to the window to see them in a better light, so she picked up the two bolts of cloth, and she walked to the window. Just then a little girl and her brother asked Lydia for some jacks and some marbles, so Lydia went to the toy counter for them. She heard the store door open, but she thought it was only another customer entering, and so she did not look. She quickly satisfied the children's needs, and then she gave them their change. She came back, but she could not see her customer. She had vanished, and she had taken the cloth with her. Lydia got very excited, and she called Mrs. Hammon.

"That woman stole our satin, and she ran away with it!" Lydia exclaimed.

Just then the door opened, and the tall woman came in. She had been outside, and she had taken the cloth with her to match the colors in the sunlight. Mrs. Hammon put her finger to her lips as she shook her head at Lydia.

"How are you, Mrs. North?" she asked. "How is everything today? I want you to meet Lydia Streeth, as you two will probably see each other often at church. Lydia, this is Mrs. North, and she is the wife of our new minister."

Lydia was very much embarrassed, and she told Mrs. Hammon how sorry she was that she had mistaken Mrs. North for a thief, and Mrs. Hammon said, "Never accuse a person unless you have definite proof of guilt."

WRITING INFORMAL INVITATIONS

Many events in your school require you to write informal invitations, such as this one to Sam:

September 20, 19—

Dear Sam,

Our section is giving a get-acquainted party for your section Thursday of this week. We shall meet in the gymnasium at 2.40 for some games. Later we shall adjourn to the school cafeteria.

We should like to have you join us.

Your friend,
Bill

I. Make a list of the qualities an informal invitation should have.

II. Write an informal invitation to an imagined party. Be sure to include all necessary details.

WRITING BREAD-AND-BUTTER LETTERS

All of you at times go visiting. It is courteous to write to your host or hostess as soon as possible after you return home, thanking him or her for the enjoyable time you spent at his or her home. It is courteous also to write the mistress of the house (if she is other than your hostess), expressing your gratitude to her. Usually such letters should include a sincere and genial expression of your appreciation of the hospitality; a mention of at least one or two charming details of your friend's home, surroundings, or entertainment; and some information concerning your trip home. Frequently such letters take a humorous or original form, as in the following delightful letter written by Thomas Bailey Aldrich to William Dean Howells:

Ponkapog, Mass.
December 13, 1875

Dear Howells,

We had so charming a visit at your house that I have made up my mind to reside with you permanently.

I am tired of writing. I would like to settle down in just such a comfortable home as yours, with a man who can work regularly four or five hours a day, thereby relieving one of all painful apprehensions in respect to clothes and pocket money.

I am easy to get along with. I have few unreasonable wants and never complain when they are constantly supplied. I think I could depend on you.

Ever yours,
T. B. A.

P.S. I should want to bring my two mothers, my two boys (I seem to have everything in two's), my wife and her sister.

If you have just returned from a visit, write a letter that will take care of your obligation for social courtesy.

WRITING A LETTER HOME

I. Everybody at some time or other is away from home and wishes to write his family. Now that you have in mind some idea of what a good letter should be, what do you think of the letter on page 62 from Ben to his mother? Discuss it fully from the standpoint of both content and form.

Green Lake, California
July 20, 19—

Dear Mom,

Well, since everybody has taken his lunch and gone over to Bear Lake today and there's nothing else to do around here, guess I'll drop you a few lines. Sure is hot here.



I'm sitting under a big pine tree with the dog beside me in my swimming trunks and too uncomfortable for words. Did you send those new jeans yet?

I hope you got them a little bigger because I fell in the creek with my old ones the other day and now I can't hardly get them on, no matter how hard I try. When's Sis going to send that candy? Tell her I'm sure tired waiting around here for something sweet to eat.

I wish you'd send that fishing pole that's up in the attic. Jim Davis and Hal Hansen both have been out fishing. I went with them Tuesday and Wednesday, but had to cut me a pole out of a hazel bush and you can't catch nothing without a good pole.

Sure am hungry. They make you get up for breakfast at 6 o'clock and then don't give you anything else to eat until noon and then you have to wait until 6 o'clock to get supper. Wish I had some of that chocolate cake you make.

Jim and Hal get two dollars more allowance than I do. Of course I'm not asking for no more, but just between you and I it's kind of inconvenient not being able to go places here when you want to. Last week some of the fellows hired a boat and spent Sunday cruising. Wish I could of gone.

Well, it's almost time for lunch so guess I'll close.

Ben

P.S. Will you send up that old gray hat of mine in the upstairs closet with the quail feather on it?

II. Make a list of the things you imagine Ben's mother might have been interested in.

III. Imagine that you are Ben's mother, that you have a sense of humor, and that you would like to indicate to Ben just how his letter sounds. Answer Ben's letter. Tell him how much work you have to do, how early you have to get up in the morning, how hard it is to do all the cooking with everybody in the family so hungry, how little money you have to run the house with, and any other details that you think Ben's ingenious mother might make use of. Be sure you have a flat beginning and closing, just as Ben has.

IV. Discuss the following letter from Esther to her father. Wherein is it better than Ben's? Write the kind of answer you think it would call forth. Why is it not more than ordinarily good?

Crestline Farm
Hillsboro, Kansas
August 9, 19—

Dear Dad,

It seems more than two weeks since you put me on the train to come here. That is, it seems a long, long time since I last saw you and Mother. But it has been a very busy and happy time.

Tell Mother that she must expect to get a whole new outfit of clothes for me this fall. I can just feel myself grow, and yesterday I weighed 115 pounds — seven pounds gained in two weeks! It must be the milk, which I have learned to drink warm, just as soon as it is strained. Uncle Mark's Guernseys give milk that tastes about like the coffee cream Mother buys in the pint bottles.

And how I sleep! Of course, I have to be up by six o'clock if I don't want to miss breakfast — you know I wouldn't like that — but we go to bed just as soon as it is dark. I am so tired and everything is so quiet that I don't even turn over all night. Last night it was hot, and we all took rugs and covers and slept out on the ground. I suppose

the ground was hard, but it was smooth and I didn't mind a bit.

Aunt Winnie has a hen just hatching — the last brood for this year. I had never seen a chick come out of the shell until she took the hen off the nest this morning. Aunt Winnie held the hen, which was very cross about it, while one little yellow fellow finished breaking out and stood up. It is my business to feed and water this hen and her brood. There! I've used *brood* twice, and now I shall not be afraid of it any more.

I hear Maybelle — I just can't make myself call a baby like that "cousin" — crying, and I'll have to go attend to her, for Aunt Winnie has gone to town.

Now Maybelle's asleep again, but I must go and set the table for supper so that I can go with Uncle Mark to the barn and hunt eggs in the haymow while he feeds the horses.

Give my love to Mother and tell her I'll write to her early next week.

Your loving daughter,
Esther

PLANNING YOUR LETTER-WRITING PROGRAM

What kinds of business letters do you have need of writing? Discuss the record you made when you were beginning your study of conversation. (See page 3.)

Besides the business letters that you do write, are there others about household matters which you might write, thereby relieving your father or your mother? Is there some part-time employment which you would like to have?

Before the end of this unit, write a *real* business letter and present it complete in its stamped envelope for your teacher's inspection. If alert attention does not reveal any personal need for a business letter, perhaps a club secretary or a teacher may have a letter which you can write.

WRITING LETTERS OF INQUIRY

The members of the Program Committee of an oral-English class in Oakland thought they would like to take part in publicizing a Port Day sponsored by the Junior Chamber of Commerce of their city. They wished to have a guest speaker from the Chamber of Commerce acquaint them with the importance of their shipping port to the ocean, rail, truck, and air commerce of their city. Later, the class wished to send speakers to other oral-English classes in the school, acquainting them with Port of Oakland Day. They directed Harry to ask the president of the Junior Chamber of Commerce to suggest persons whom they might appropriately invite. Here is Harry's letter:

UNIVERSITY HIGH SCHOOL

FIFTY-EIGHTH AND GROVE STREETS
OAKLAND, CALIFORNIA

Oral-English II

September 4, 19—

Mr. H. Buford Fisher, President
Oakland Junior Chamber of Commerce
Financial Center Building
Oakland, California

My dear Mr. Fisher:

Our oral-English class would like to know something about Port of Oakland Day and are wondering if you could suggest two or three men whom we might invite to speak to us. We shall be grateful for any assistance.

Very truly yours,
Program Committee

By *Harry Corbin*

Heading

Inside
address

Salutation

Body

Complimen-
tary close

Signature

When Harry showed his letter to Laura, she said, "Of course that won't do!"

"Why not?" Harry inquired. "I looked up the form of a letter in our composition book, and I know that this is right."

"Yes," Laura admitted, "the form of your letter is perfect, but what does the letter say? There are a lot of questions which Mr. Fisher will have to ask before he can begin to make recommendations. He'll want to know ——"

"All right, then; you do it!" and Harry stalked off.

I. Laura wrote the letter shown on page 67. Is it more direct, definite, and courteous than Harry's letter?

II. The other members of the class pronounced Laura's letter a jumble. Together they revised it.

As a class group, build on the blackboard a final draft of the letter which they might have sent. Mark the parts of the letter as they are marked in Harry's letter on page 65.

III. Divide the class into eleven groups. The pupils in each group should write one of the letters suggested below and on page 68.

1. The class is beginning the study of *A Tale of Two Cities*, *Kidnapped*, or some other story in which the background is real and important. You know that there are picture post cards or inexpensive small pictures illustrating the scenes of these books, but you don't know where to get them. Might you write to a librarian?
2. Mary Louise has seen elsewhere a picture map of the American novel, and the class would like to get one. She does not know who publishes the map or what its price is.
3. You have tentatively decided to go to ____ College and wish to be sure you are taking the courses required for admission. Perhaps there is other information about the college which you would like to have.
4. You have a stamp collection, or perhaps a single old coin, which you think may be very valuable. You want to know how you can have it reliably appraised.

UNIVERSITY HIGH SCHOOL

FIFTY-EIGHTH AND GROVE STREETS
OAKLAND, CALIFORNIAOral-English II

September 4, 19—

Mr. H. Buford Fisher, President
Oakland Junior Chamber of Commerce
Financial Center Building
Oakland, California

My dear Mr. Fisher:

Our oral-English class occasionally sends speakers to other oral-English classes as part of our program of work during the term. This year we should like to aid in publicizing Port of Oakland Day by having our visiting speakers discuss the harbor and what it has done for our city. Our class consists of twenty-five boys and girls.

In order to gain information about the growth and activity along the water front and the importance of commerce to our city, we should like to have a good adult speaker who can give us such information as a member of your organization could furnish. Would you be kind enough to suggest two or three good speakers whom you think we might get? One of the members of our class could arrange to call for the speaker and drive him back, if necessary. Our class meets at 10 o'clock every morning. We should prefer a speaker who is not too formal, but who would, instead, talk conversationally and interestingly. His talk should not last over an hour.

I enclose a self-addressed, stamped envelope, and we shall be grateful for any suggestions you may make.

Very truly yours,

Laura Winston

5. When you were seven or eight years old, you saw a long nonsense poem published as an illustrated book. You think the title was *The Adventures of Annabel*, but you do not know the author or the publisher. If it is still in print, you would like to buy a copy to give your little sister on her seventh birthday.
6. You and many of your classmates have been reading Ole Rølvaag's *Giants in the Earth* (or some other important book) and would like to know something about the author. Publishers frequently have little booklets about their more popular authors.
7. You want to know whether a textbook you have is the latest edition or whether some old copy of a famous book — like *Alice's Adventures in Wonderland* or *Uncle Tom's Cabin* — is a first edition and therefore valuable.
8. A certain brand of radio, a refrigerator, baseball supplies, or face powder is nationally advertised, but you cannot find it in your community. Who distributes it?
9. In social studies a question has arisen about the present cost of living — whether it is going up or down, and how much, or how it differs in different localities. The Bureau of Statistics of the United States Department of Labor collects such information.
10. You and some other pupils would like to organize a branch of some national society — the 4-H Club, for example. You wish to know what is required to get a charter for a local chapter, troop, or branch.
11. You frequently wish to send a letter quickly to your uncle, who lives far away. You do not know how early in the day a letter must be mailed by air mail in order to reach your uncle the following day.

IV. Hand your letter to a pupil whose assignment was the next one after yours. (If you wrote number 11, hand it to a writer of number 1.) Try to answer the letter handed you, making up the information, if necessary. If you do not know what is wanted, ask the necessary questions instead of giving the information. Hand your reply and the letter received back to the author of the letter. Be sure that your answer is complete, clear, concise, and courteous.

V. Did you get the information you sought? If not, why not? Consult your teacher, if necessary.

VI. A paragraph, you remember, is a group of related sentences. It should represent a unit of thinking. Appearance has a great deal to do with the length of the paragraph in the modern letter, just as it does in the modern newspaper. But one should never be so arbitrary about indenting as to separate sentences that obviously should be grouped together.

If the paragraphing of the letters you have written can be improved, revise it. Put the paragraph sign (§) where a new paragraph should begin. If there is a paragraph break where there should be none, write "No §" in front of it.

CLAIM LETTERS

Mistakes occur in the best business houses. Orders that you give by mail are sometimes misunderstood or carelessly filled. Arrangements made by telephone are even more likely to go wrong. When a mistake is too serious to let go, a courteous letter is usually the best way to secure an adjustment. You save the time it would take to go to the store — even if it is in your own neighborhood — and the letter is a permanent, definite record of your request.

I. Which of the following letters, A or B, do you think more likely to accomplish its purpose? Criticize each letter.

A

Chisholm, Minn.
December 20, 19—

Jones-Smith Company
1234 Wilson Street
Ann Arbor, Michigan

Gentlemen:

The radio which you shipped to me directly from your factory on the order of Lindle Leer, 950 East Tenth Street, Hibling, Minn., is practically worthless. The dial needle will turn less than halfway around — only through the short-wave stations that I do not wish to tune in.

I expect you to send me another machine in good condition. When that one comes I will return this one to you by express collect. Don't ask me to have it repaired even at your expense; I don't want a radio that has once been damaged.

Yours truly,
Betty McComb

B

Greenville, Delaware
December 15, 19—

Jones-Smith Company
1234 Wilson Street
Ann Arbor, Michigan

Gentlemen:

You recently shipped me a Model BK radio on order from Elmer Downs, 750 Grove Street, Wilmington. Unfortunately, it seems to have been damaged in shipment so that the dial needle will turn only a little way. The dial cover seems to be pushed in, and there is a scratch on the woodwork of the panel.

No doubt the express company is responsible for the damage, but I hope that you will be willing to replace my machine and then make a claim upon the express company. It seems necessary to return this instrument to the factory to be reconditioned, for even if the damage now evident should be repaired, other trouble might develop later on as a result of the mishandling.

If you will act promptly you will do me a real favor, for the radio was a gift from an uncle who expects to be here for Christmas.

Very truly yours,
Bert Ingram

II. Build a class list of mistakes in goods delivered, bills rendered, and items published in newspapers in your own experience or in that of your family and friends. Put crosses before those items in which you think the mistake was really intentional, and zeros before mistakes which you think were unintentional and not due to special carelessness.

III. Write any one of the letters required by the situations you have just listed. Try to be clear and persuasive.

APPLYING FOR A JOB

Suppose that you would like to earn some money. You may see in the paper an advertisement of a position that interests you. In order to get this position, you have to write a letter that will secure an interview. You have studied interviewing in a previous year, and you feel sure that if you once come face to face with your prospective employer, you can impress him favorably; but your chance to meet him depends on the letter. It must be written in such a way as to make the employer want to see you. How would you write it?

I. Below are several advertisements of full-time and part-time positions, each requiring special qualifications. Notice that these help-wanted ads have "blind" addresses. Why are they arranged in this way? How many applicants will answer each advertisement? What questions will the employers have in mind as they read the applicants' answers? List those questions for three of the advertisements for which you would be qualified. (This does not imply that you need or wish just such work.)

BOY — To help in grocery store and run errands after school. Must be strong, quick, neat, courteous, and tactful with public. Box 1126, Herald-Tribune.

BOYS WANTED for Times routes paying \$15-\$30 per month. Choice routes open for school boys 13-18 years of age in vicinity. Box 6379, Times.

GIRL — High-school student, to care for small child Saturday afternoons. Must have good references. Box 1079, Ledger.

GIRL — To assist in art and gift shop afternoons and Saturdays during holiday season. Prefer student with some artistic and business training. Box 7793, The Sun.

BOYS — To deliver handbills Friday afternoons and evenings. Permanent work for eight responsible fellows. Write for interview. Box 8741, Ledger.

JUNIOR CLERK wanted by well-established firm. Must be high-school graduate with some commercial training. Box 5789, Star.

GIRL — High-school, to work for board and room. Apply Box 5037, Tribune.

WHAT TALENT HAVE YOU? — Theater circuit desires boys and girls with special vaudeville acts for program in neighborhood theaters on Friday nights. Music and original stunts especially desired. State ability and describe act briefly. Box 6734, Ledger.

II. If you received the three letters shown below and on pages 73 and 74 in answer to the advertisement for a junior clerk, which applicant would you ask to come for an interview? Why?

1205 Euclid Avenue
Lincoln, Nebraska
January 6, 19—

Star
Box 5789
Lincoln, Nebraska

Gentlemen:

I would like to apply for the position of junior clerk in your office. I figure that I have qualifications for the job because I have had three years of typing at high school. I am a high-school graduate in good standing. I am reliable and trustworthy, and I think that I can handle the job better than a lot of other fellows.

I would like to make an appointment with you to talk about the job at your most convenient time.

Yours truly,

Raymond Everett

1415 South Street
Lincoln, Nebraska
January 6, 19—

Star
Box 5789
Lincoln, Nebraska

Gentlemen:

Please consider my application for the position of junior clerk advertised in today's Star.

I am 18 years old and a graduate of Lincoln High School. I have just completed a course which I feel will help me to be of service as a junior clerk. In addition to other subjects, I have studied English for three years, as well as business correspondence, business arithmetic, shorthand, typewriting, and office practice. I was graduated with a B-plus average and received an A grade in all my commercial studies.

As a student I have had some business experience. Last year I was treasurer of the student body, and during the past semester I have been business manager of the Senior Quill. The past two summers I have been a clerk at J. C. Reed's Grocery, 1509 O Street.

Besides Mr. Reed, I offer the following two people as references:

John Green, Dean of Boys, Lincoln
High School

Frank Saunders, Supervisor of the
Commercial Department, Lincoln High
School

May I call at your offices for a personal interview at some time that is convenient for you? My telephone number is L1643.

Yours very truly,

John B. Knight

Dear Sirs

I take this opportunity in writing to you regarding the position. I am 17 years of age, and graduate of Lincoln High school. While in High School I served on several committies & also took part in the Operettas, follies, & school rallys. While I am far from an outstanding student my ability to work when necesery has been proven many times. I can also furnish excelent refferences. Any consideration of my application upon your part will be apreaceted.

Yours truly

Wallace Jones

III. In the letters on pages 72 and 73 point out (a) the heading, (b) the inside address, (c) the salutation, (d) the body, (e) the complimentary close, and (f) the signature. Notice the difference in indention of the heading, the inside address, and the complimentary close and signature of these letters. The form on page 72 is called *indented*, and that on page 73, *block*. Whatever form is used in the heading must be used in the other parts.

IV. What does John Knight's letter tell that is not told by the letters of the other applicants? Why does he describe the position he is applying for? Does he omit anything he should tell? What does John seem to think of himself? Should he have asked Mr. Reed, Mr. Green, and Mr. Saunders for permission to refer employers to them? Why?

V. Do you think time saving, economy, efficiency, neatness, courtesy, and politeness are desirable qualities to have in business? Should not business letters have these qualities? Consider Raymond Everett's and Wallace Jones's letters from the point of view of exactness and conciseness. Why should business letters be exact and concise?

What effect do you think errors in letter form, punctuation, capitalization, and spelling, such as occur in Wallace Jones's letter, have on the character of a letter? If you are in doubt as to correctness of form, you may refer to the letters on pages 72 and 73. Both forms are correct. Remember that you must use the same form on the envelope as you use in the letter. Be consistent.

VI. Which of these closings leaves a stronger and pleasanter impression of the writer? Why?

1. Thanking you for any assistance you may give us, we are

Respectfully yours,
The Social Advance Club

2. We shall be grateful for any assistance you may give us.

Respectfully yours,
The Social Advance Club

Pompous closings, like 1, are almost as much out of date as the "Your esteemed favor of the twelfth ult. to hand and contents noted" with which businessmen a century ago began their replies. Business language should always be courteous, even when the writer has reason to be angry, but it should also be direct and vigorous. Never write in a business letter sentences you would not say to a business person.

Write five sample closing sentences for an imagined business letter.

VII. Consider the following sentences, which are sometimes found at the beginnings of letters:

1. Seeing your advertisement in the *Daily Bee*, I write to apply for the position you mention.
2. Answering your advertisement in the *Bee*, I wish to be considered an applicant for the position mentioned.
3. Replying to your advertisement in the *Bee*, I wish to apply for the position.
4. Having seen your advertisement in the *Daily Bee*, I would like to say that I think I can fill the position.

Such opening sentences are stilted and commonplace and put unimportant ideas at the beginning of a sentence, an important place for emphasis. Rewrite all four sentences so as to do away with the opening participle.

Reread the letters in this unit for initial and closing sentences. Look over your own letters carefully for the same points.

VIII. Fashions change in letter-writing vocabulary, as in clothes and haircuts. No longer do we "take our pen in hand" and "beg to acknowledge" our pleasure at receiving an "epistle."

Do you say any of the following in ordinary business speech or writing? If so, you are out of style.

ascertain *for* find out
reside *for* live
retire *for* go to bed

weep *for* cry
residence *for* home

Or do you ever, in a business letter, use such expressions as the following?

I sure was good.
I'll tell the world.

A lot of other fellows
Well, here's hoping!

If you use such expressions, you are out of style as badly as if you wore a gymnasium suit to business. Of course, a degree of informality may creep into a business letter to someone you know, but a business letter should always be a business letter, dignified and concise.

Make a list of hackneyed or old-fashioned words or phrases not to be used in either friendly or business letters. Interview your teachers and consult the books on letter writing listed on page 81 in making your list.

IX. Hold a class discussion as to the qualities that characterize a good business letter. Have someone in the class write on the board a list of the points as they are made. Entitle this list, "Standards to Be Used as a Guide in Writing Business Letters."

X. As practice, apply for one of the part-time employments advertised on pages 71 and 72. Use a fictitious name and address. If you think the teacher will know your writing, have someone copy the letter for you. Your teacher will choose one or two students to be interviewed for each position, explaining to the class wherein their letters are better than the others.

Before you write, read the advertisement very carefully. Then proceed as follows:

1. Select the points that you want to make. Then jot down some details to illustrate or prove these points.
2. Arrange these points in a convincing pattern, in some arrangement that would impress *you* favorably if you were the employer.
3. Choose a persuasive opening sentence that is brief and concise, gives your letter a dignified, businesslike, yet courteous tone, and gets you started without delay.

XI. If you want part-time work and there are no advertisements in your local newspapers, find out what people in your community have children whom you might care for while the parents are out, where there are furnaces to tend, errands to run, walks and driveways to sweep, or snow to shovel. Offer your services where you think they may be useful, avoiding appeals to friends who would find it embarrassing to refuse you. Create a market for your services, as a salesman does for life insurance.

OTHER INTERESTING THINGS TO DO

I. By means of the card catalogue in your library see how many collections of letters you can find. (If you do not know how to use this catalogue, turn forward to pages 190 to 192 of this book.)

II. See how many stories or novels written in letter form you can find in your library. Read one of these and make a report to the class on "The Letter Form as a Means of Telling a Story."

III. You remember that the tragedy of Romeo and Juliet came about partly because an important message was not delivered to Romeo. The plots of many stories depend in some way on letters. See how many such stories you can find.

IV. Certain commercial classes in your school pay much attention to business-letter forms. A teacher may suggest a student who can make a report to your class, illustrating various forms of typewritten letters, and another who can explain some of the practices followed in the business-correspondence classes. After making satisfactory arrangements with your teacher and class, write letters to these students, asking them to speak to your class.

V. You know how important it is in ordering anything through the mail to give explicit directions. You must give an accurate description of what you want, the necessary directions for sending it, and brief details concerning payment. To gain additional skill in writing an order, complete one of the following assignments:

1. Write to a large mail-order company, ordering several articles from their catalogue. Most mail-order company catalogues contain very exact directions as to how articles should be ordered. Read these directions carefully and follow them when you write the letter.
2. Are you interested in stamps? As an experience in ordering, write a careful reply to a stamp-collecting advertisement in *Boys' Life* or any magazine of your acquaintance which carries stamp advertisements.
3. Write to the circulation department of a newspaper. State that you wish to subscribe for the summer, and give instructions as to where you want the paper sent.
4. Are you a boy scout? Order several articles of official boy-scout equipment.
5. Women's magazines usually conduct departments for girls of your age. If your family subscribes to such a magazine, order any pamphlets that such a department places at your disposal.

6. Is there a radio broadcast that especially interests you? If advance programs are available for this broadcast, order them from the sponsor.
7. Write to your State Department of Agriculture or to the Federal Department of Agriculture, Washington, D. C., for information on such problems as poultry raising, crop rotation, and weed control.

VI. Since the appearance of business letters is so important, many business firms pay a great deal of attention to their letterheads. Prepare an exhibit of the letterheads used by firms in your city.

VII. The correspondence departments of large corporations have given much thought and study to business-letter procedures. Perhaps the head of the school stenographic department could be invited to come to your class and explain these procedures.

VIII. Invite a member of the postal department in your town to speak to your class on the subject of addressing letters or on interesting problems connected with the relation of the public to the mails.

IX. If your class plans to have a speaker, write a letter asking him to come. After the speaker has talked, write a thank-you letter expressing your appreciation.

X. Organize in your class a small group interested in old letters. See if you can collect letters written years ago by men and women who settled in your community. Perhaps members of your class can bring letters written many years ago by older members of their families. Perhaps you can arrange an exhibit of these letters to show how much letter-writing conventions have changed.

XI. Set aside part of your class time for a discussion of the importance of letters. Ask each of your classmates to contribute orally some true anecdote in which a letter has been a crucial factor in some important achievement.

XII. Ernest Pascal once said, "Excuse the length of my letter; I had no time to write a short one." Make a collection of quotations pertaining to the art of letter writing.

XIII. Many foreign-language departments in schools carry on correspondence with students in other countries. Ask the heads of your foreign-language departments for examples of letters written from abroad. Perhaps you can arrange an exhibit of these. If you are a foreign-language student yourself, maybe you are carrying on correspondence with a foreign student. If so, you could make an interesting report to the class. If you are not already writing to a foreign student, perhaps you can arrange to do so.

XIV. The foreign-language departments of your school may be helpful in another way. Why not prepare an illustrated report for your class on letter forms used in foreign countries? These may include such things as headings, salutations, complimentary closes, and conventional phrases.

XV. Many radio stations and sponsors like to have listeners write criticisms of their programs. If there is a program you think particularly good or particularly bad, or one that you think could be improved, write to the station or sponsor sincere and polite constructive criticism.

Some newspapers have radio columns conducted for readers. A letter to such a paper might be appropriate.

XVI. Perhaps your class would like to plan a program or a party with another class. Arrangements for such programs or parties can be conveniently made by letter.

XVII. Interview a postman concerning his job of delivering mail. Make a report to your class.

XVIII. Make a report on holiday-mail etiquette.

XIX. Write to Information Service, Post Office Department, Washington, D. C., for some of these pamphlets:

"American History in United States Postage"

"Rural Mail Service"

"Universal Postal Union"

"Following a Letter or Parcel Through the Mails" (Bulletin No. 16)

"Postal Service Paints Picture of Nation"

Bulletin No. 6 (telling of romance of delivery of mail over frozen and difficult routes in the United States)

USING THE LIBRARY

LETTERS

Center, Stella S.	<i>Selected Letters</i>
Coult, Margaret	<i>Letters from Many Pens</i>
Dickens, Charles	<i>Letters, 1833-1870</i>
Franklin, Benjamin	<i>Autobiography</i>
Kipling, Rudyard	<i>Letters of Travel, 1892-1913</i>
Lucas, E. V.	<i>The Second Post</i>
Roosevelt, Theodore	<i>Letters to His Children</i>
Stewart, Elinore P.	<i>Letters of a Woman Home- steader</i>
Taintor, Sarah A., and Monro, Kate M.	<i>The Book of Modern Letters</i>
Taintor, Sarah A., and Monro, Kate M.	<i>The Handbook of Social Cor- respondence</i>

TRAVEL

"Travel gives an added fillip to letter writing."

Abbe, Patience, Richard, and John	<i>Around the World in Eleven Years</i>
Beebe, William	<i>Edge of the Jungle</i>
Beebe, William	<i>Half Mile Down</i>
Byrd, Richard E.	<i>Discovery</i>
Byrd, Richard E.	<i>Little America</i>
Byrd, Richard E.	<i>Skyward</i>
Firestone, Clark B.	<i>Sycamore Shores</i>
Halliburton, Richard	<i>Seven League Boots</i>
Halliburton, Richard	<i>The Flying Carpet</i>
Halliburton, Richard	<i>The Royal Road to Romance</i>
Jeffers, Le Roy	<i>The Call of the Mountains</i>
Johnson, Martin E.	<i>Safari, a Saga of the African Blue</i>
Lindbergh, Anne Morrow	<i>North to the Orient</i>
Williamson, John E.	<i>Twenty Years Under the Sea</i>

Select your own travel books from such lists as *Books for Home Reading*, a pamphlet published by the National Council of Teachers of English, and your own travel sketches and stories from such magazines as *The National Geographic Magazine*, *Collier's*, and *The Saturday Evening Post*. Don't neglect to reread occasionally such old classics as Richard Henry Dana's *Two Years before the Mast*, Daniel Defoe's *Robinson Crusoe*, and Robert Louis Stevenson's *Treasure Island*.

CORRECTIVE EXERCISES

SENTENCE SENSE

Diagnostic Test. In the following story all end punctuation has been omitted. On a sheet of paper copy the last word of the first sentence, add the punctuation mark which should follow it, and write the first word of the next sentence with a capital letter. Go through the story in this way, indicating the sentence divisions for each paragraph.

My father is a great joker still, he is sometimes rather serious in his joking he likes to test people's intelligence by asking them thought-provoking questions here is one of them in the form of a story

"I saw a queer sight last Wednesday the three days of rain had made all the country roads muddy and very soft on the old mill road running south from Parkville, one stretch several rods long was a perfect bog here a heavy sedan was stuck fast the man was setting out to hire horses at a farm near by when his wife called him back she thought they could use a big coil of heavy rope which she had found in the back of the car at first the husband laughed at her, but soon he understood the idea this was first to tie one end of the rope to the front axle, next to fasten a pulley block to a tree about fifty feet ahead of the car, and finally to carry the rope out through the pulley and back to the car"

Father won't go on with the story this is his way of making you think could a car pull itself out of the mud this way did the man have a wrong idea it is too much for me do you know

Practice I. Some of the following groups of words are really pairs of sentences, which should be divided by periods or question marks and initial capitals. Others are only fragments of sentences, which should be joined to their main parts. Wherever a period or a question mark should be inserted or removed, copy the two words on each side of it, with the proper punctuation (if any) between them.

1. We stopped for about an hour and a half and looked around, when we got back to the boat they were ready to leave.
2. Next come the sciences, we have our choice of chemistry or physics.
3. My book is about football. The author is Goldsmith.
4. Her name is Kathryn Bader, and her home is in New York.
5. The plane landed after a flight of 105 feet in three and one half seconds. However, the injuries to the plane stopped any more flights for the day.
6. I learned several facts pertaining to aircraft stability. Which I did not quite understand before.
7. He used the Russian Revolution for most of his references, this story was supposed to be a true happening of the Polish lancers.
8. Martin Johnson was nearly killed when the natives turned against him, luckily there was a British man-of-war in the harbor.
9. The report was published in 1928. It is about 350 pages in length.
10. First he told how to master the code, then he asked them to translate newspaper writing into code in their minds. Also, he explained the rhythm of dots and dashes, did you understand?
11. The native medicine man had wonderful cures, by inserting a bamboo needle several inches into the patient's flesh, he could cure a certain kind of heart disease.
12. Mr. De Forest, a pioneer in radio inventions, tried to send voice and music across the ocean, in 1928 he went to Europe to demonstrate the practicability of the idea.

Practice II. In the following story find at least ten places where a writer who lacks sentence sense might run sentences together:

Wallie was not much of a ballplayer. He usually struck out on slow curves. So he wore his tennis hat and carried his racket when he went one Saturday to cheer his Bible-class team in Jefferson Park. However, one player failed to appear, and Wallie was the only one present who was eligible. He was sent to right field. There would not be much to do there.

The very first batter sent Wallie a fly, which he misjudged. Then when he got to it, he dropped it. The second batter looped him another fly. The man on first started for second. This time Wallie caught the ball and threw to first for a double play. This calmed his nerves. He never muffed another fly.

Wallie batted last. His floppy, broad-brimmed hat amused his opponents. Also, they told him he was swinging his bat like a beer sign. He did not care. He was only a substitute and not expected to do much. Besides, his team was already ahead. The pitcher made the mistake of throwing him fast balls. He fouled the first two good ones. Finally he got a Texas leaguer just over shortstop. It scored a run.

Next time the catcher was afraid of Wallie. Therefore he signaled for extra speed. This just suited Wallie's high-strung nerves. He hit that day as he never had before. Every time he batted, a run crossed the plate. All season, as fourth in the batting order, the clean-up man, he kept it up. Not in a single game did he fail to get at least one hit. Both he and his opponents thought he could hit; therefore he could.

Practice III. Copy the words on each side of every period which should have been omitted from Uncle Carl's story below, and those between which periods should have been inserted. Then read the account aloud.

"When I played fullback on the school team back in 1910. The forward pass was new. It had been introduced only the previous season. Our coach did not know much football. Because he had just been on the scrub team of a small college, which had only one coach. But about forward passes. He

knew as much as the other schools' coaches. He read in the papers about Pop Warner's Carlisle play. In it when the fullback threw a pass, he threw it high and far. Like a punt. The ends were pulled back. Making the tackles, ends, and three backs eligible to receive the pass, when the ball was snapped these seven players all started down the field full speed. The fullback did not wait to throw to anyone. As soon as he got the ball. He gave it a mighty heave down the right or left side of the field. Whichever the signal indicated. The play did not work often, but it surprised the other teams. And kept them worried.

"I also figured in another play. Which really worked again and again. Jabot, on left end, was very fast. No one could tell when I started around right end with a three-man interference. Whether I would really run or pass ten yards to Jabot. Of course, I did whichever they were least ready for.

"We won one game on the shoestring trick. Dabson, right end, had to work it. Because he was slow. He was so close to the side lines that he was not noticed. He caught my pass right in the corner and fell across the line. So we won 6 to 0 our coach was the happiest man in town. Because it was his first coaching job."

Mastery Test. Show as you did in the Diagnostic Test on page 82 where sentences in this story begin and end:

Last night I saw a very exciting movie it showed a great naval battle in the North Sea we could look over miles and miles of ocean at the two fleets of warships steaming toward each other and firing broadsides with their big cannons once a huge smoke screen was thrown in front of a whole fleet sometimes the water was thrown up in great pillars by the explosion of bombs several cruisers were blown to bits never in my life have I seen anything so wild and exciting do you think you have

My brother laughs at this picture he read all about it in *Popular Science* the ocean was nothing but the painted top of a big table and the "warships" were little models about half an inch long in Hollywood last summer he saw some of the trick sets when he sees a movie now he always looks for artificialities that would spoil the show for me, I believe

PLACING MODIFIERS FOR CLEARNESS

Notice the careless placing of modifiers in the following sentence from Ben's letter (page 62):

I'm sitting under a big pine tree with the dog beside me in my swimming trunks and too uncomfortable for words.

Which one of the following rearrangements is best?

1. With my dog beside me, I am sitting under a big pine tree in my swimming trunks, too uncomfortable for words.
2. Too uncomfortable for words, I am sitting under a big pine tree in my swimming trunks, with my dog beside me.
3. In my swimming trunks, with my dog beside me, I am sitting under a big pine tree, too uncomfortable for words.

Ordinarily we place word, phrase, and clause modifiers as close as possible to the words they modify. Sometimes, however, we place a modifier of the predicate verb at the beginning of a sentence for emphasis. Moreover, a number of word or group modifiers not closely related to each other are better scattered throughout the sentence. Whatever order is used, however, we must place each modifier close enough to the word it modifies to have the meaning clear.

Practice I. Rearrange the modifiers in these sentences:

1. John turned the fish with a knife which he was cooking for dinner.
2. Mary sat leaning against the tree gazing at the hills with her dog at her side.
3. We needed another horse to pack the camping outfit badly.
4. Up on the pantry shelf I saw the squirrel.
5. The packer stood there beside the horse in his new shoes.

Practice II. Write at least five sentences in which the modifiers are intentionally misplaced. Make the errors as natural as possible. Exchange papers with a partner and correct each other's errors.

COMMAS FOR CLEARNESS

Well-punctuated letters and other manuscripts are much easier to read than poorly punctuated ones. As you take the Diagnostic Test below, ask yourself about each comma you might put in, "Will this make the sentence or expression easier to understand?" Remember that commas *separate* the words or expressions between which they stand, and that no comma is to be put between words or expressions that are closely related.

Diagnostic Test. Write the numbers 1 to 42 on a separate sheet of paper. After each number write any words in the line that should be followed by commas and insert commas after them. If no comma is needed in the line, write *No comma* after the number.

1. Eldorado Washington
2. March 10 19—
3. Dear Cousins
4. Probably you have been waiting just as I have for a
5. letter from your cousins. Hal and I have been so busy
6. uncrating repairing arranging and rearranging furniture
7. that we have hardly slept. Though you will not believe
8. it I have become an expert furniture finisher. The
9. trouble you see was that our belongings were in a wreck
10. somewhere near Council Bluffs Iowa during that terrible
11. sleet storm. However the damage was only to the var-
12. nish and so everything is now normal. This morning
13. when I was dusting the furniture seemed better than
14. before we moved.
15. Hal who said he couldn't write a business letter wrote
16. so convincing a statement to the railroad that an ap-
17. praiser came the next week. We are going to spend
18. whatever the railroad pays us whether it is fifty dollars
19. or one hundred and fifty for bulbs and garden flowers.
20. You may think that is foolish but we do not think so
21. for flowers out here grow and blossom as I've never seen
22. them in Indiana. Clara you have always wanted to
23. live in California but I think you ought to see Washington
24. before making up your mind.

25. Belford-Stokes the company that Hal works for has its
 26. plant on Adams Street right on the main state route
 27. from Seattle. I take him in every morning and I stop
 28. on the way back to buy fresh vegetables at open road-
 29. side markets: head lettuce for a nickel radishes for three
 30. cents a bunch and potatoes at fifteen cents a peck.
31. Did I tell you I am going to school? Well I am and
 32. the high-school course here is so much like the one in Hillton
 33. that I can graduate on time.
34. Mother does the cooking because I haven't time for
 35. that but all the rest of her time goes to that novel which
 36. she says she hopes to get published. Dad if he were still
 37. with us might be able to persuade her that it is useless.
 38. Anyway she gets fun out of it and I'm not hurt with the
 39. rest of the housework. It is not likely at her age that
 40. she could get employment.
41. Write soon. You won't need any address but Eldorado
 42. Washington because this suburb is small. Love to all.

Your cousin,
 Kathryn

If you made a perfect score on this test, turn back to the "Other Interesting Things to Do" on pages 77 to 80 or do any other English activity which you wish and which your teacher approves. If you made mistakes, turn to pages 478 and 479 and find why you should have inserted commas where you omitted them. Find also what mistakes in thinking made you use any unnecessary commas. Then do any of the first six practice exercises below that cover the rules you need to master, and also do Practice VII and Practice VIII.

Practice I. On a separate sheet of paper write the numbers 1 to 13. Beside each number list any *noun of address* or *word used independently* that occurs in the sentence, and insert the comma or commas needed to set it off.

1. "Come Willard and give me a hand with this trunk," called David. 2. Willard however was carrying a suitcase in each hand and called back, "No I won't. 3. You malingerer you have handled a trunk twice as heavy as that."

4. Just then Kathryn leaned out of the window and trilled, "Why you ought to be ashamed of yourself Willard. 5. David has been sick, and besides he has a sore hand."

6. "All right I'll help him as soon as I get these suitcases over to Carlson's place. 7. Close the window Kitty or you will catch cold in that empty head of yours."

8. However David kept struggling with the trunk, so Kathryn came out, saying, "Come on Dave let me have the handle end."

9. "No I'm not going to let a girl carry trunks. 10. Oh Willard hurry up, won't you? 11. Please go back into the house Kitty before Willard comes and makes fun of both of us."

12. Just then twelve-year-old Rex called, "Well I'm big enough for this job. 13. Here give me one end of that trunk!" and the commotion was ended.

Practice II. On a separate sheet of paper write the numbers 1 to 9. Beside each number write any *dates* and *cities and states or countries* that are named in the sentence and insert the necessary commas.

1. N. Brown Bigeere, Jr. was born in Nutton California on July 4 1921. 2. His parents, the N. Brown Bigeeres, Sr., came with returning American troops in January 1920 from Liège Belgium. 3. Until July 1920 they lived with one of the doughboys in Wilkes-Barre Pennsylvania and then migrated westward to the Pacific coast, stopping for a few weeks each in Springfield Illinois and Springfield Missouri. So it was to widely traveled parents that N. Brown, Jr. came. Here are some entries in the diary of N. Brown, Sr.:

4. July 4 1921. Triplets born today, one son and two daughters.

5. November 11 1921. Just three years since news of the Armistice reached us in Apeldoorn Holland and we started back to Belgium.

6. December 25 1921. The manager of the ranch sent Addy Pose and Patsy Ann to San Francisco last week. I wonder where they are today. Are they still alive?

7. February 12 1922. A distant cousin, S. White Bigeere, has just come from Salt Lake Utah. 8. He met Addy Pose,

who said she was on her way to Saguache Colorado and that Patsy Ann had just married Mr. Cinna Mon Haire and gone to live in a suburb of Seattle Washington.

9. February 22 1922. N. Brown, Jr. is declared to be of age today and leaves after dinner for Oaxaca Mexico. Such is parenthood among us hares!

Practice III. Proceed as in Practice II, using commas to separate the members of *series of words* or *series of groups of words*.

1. "Oh dear! There are assignments in English mathematics and history for tomorrow. 2. I want to attend the football rally with Bill Arthur and Sue. 3. Our teachers say we should take our studies just as lawyers doctors and architects take their work. 4. If I did all my assignments, I could not sleep play or even eat! 5. Visiting in study hall stopping for a soda and reading a picture magazine are all evidences that we are not properly serious. 6. I don't intend to have crow's-feet about my eyes carry a perpetual frown and develop a low right shoulder before I am eighteen."

7. What a sad misunderstanding of the aims of parents teachers and textbook writers!

Practice IV. Proceed as in Practice II, using commas to separate the *members of compound sentences*.

1. It was eight thirty and Martha was expecting Irving Anderson to take her to a movie. 2. She was nervous but she was trying very hard to be calm. 3. Of course, Father did not know all this or at least he pretended not to. 4. He had had a hard day at the store and probably he was feeling a bit childish. 5. So he went upstairs, called the operator on the extension telephone, and told her to ring our number and then he hung up. 6. Martha answered and he picked up the extension, seeming to be talking from outside. 7. He pretended to be Irving and Martha believed him. 8. He asked her for a date for the next evening and he expressed surprise when she delayed answering. 9. Apparently Irving's memory had failed or someone else had played a joke on Martha by impersonating

him on the telephone. 10. Just at this point Dad cleared his throat and Martha recognized the sound. 11. She asked the pretended Irving to hold the wire a minute and then she slipped upstairs and caught him red-handed. 12. Fortunately for everybody Irving arrived shortly after and a rather tense scene was ended.

Practice V. Proceed as in Practice II, using commas to set off *purely explanatory, parenthetical, or nonessential elements.*

1. Walter who was born on April 1 was not easily fooled. 2. Because April Fool's Day was also his birthday he never forgot about it. 3. He did not tell people that they had chalk on their backs or that their friends were waiting two floors above because he had been trained to think this was lying. 4. Partly for this reason and partly because he had learned through experience that obvious methods did not work he developed a technique of his own. 5. Stepping up behind a friend saying, "Well, of all things!" he would brush his friend's back vigorously. 6. Usually when the friend asked him what was the matter he would answer at once, "April Fool!" 7. Occasionally when he thought the friend's disposition or size made it safe he would say, "Take off your coat and look at it!" 8. Walking with an older man he would begin looking up into the sky and finally remark, "If I only had a gun!" or "Do you suppose they're too high for a gun?" 9. Since he lived near the Mississippi and wild ducks and geese might be flying overhead just then the man almost always looked up only to hear, "April Fool!"

Practice VI. Proceed as in Practice II, using commas to divide sentence elements so as to prevent confusion in reading.

1. Unless they try them on the boys will never know how well these sweaters look. 2. By a special process of weaving *Kenton sweaters* are made very fleecy and yet firm. 3. The first lot we offered our customers were rather slow to take. 4. Now before we can get a consignment ready to sell over the telephone and at the desk we are besieged with requests to

"hold a blue and white size 40 for me." 5. We got a double-sized shipment last month for the boys going to college would all want them. 6. But the demand was even greater than we were prepared for seventy-five customers buying Kenton sweaters in one day. 7. Tomorrow when I am ordering one hundred will be the minimum.

Practice VII. Proceed as in Practice II, using commas to cover all the rules illustrated in practices I to VI.

1. If you go just to visit Mr. Kloce the old bachelor banker is glad to see you but when you go to ask money for charity or the church he is an old curmudgeon. 2. He doesn't believe as he will tell you any time in spoiling people who would not need charity if they had been careful of their money. 3. Movies candy and pretty clothes he thinks quite unnecessary. 4. No one should spend money on these things unless he is without dependents has enough money ahead for the next sick spell and is willing to risk going to the county poor farm in his old age.

5. "Now Son listen to me," he will say. 6. "You being young can't realize what it means to be middle-aged and poor. 7. Wife needing a doctor children needing clothes and school-books the furniture wearing out and the rent due every month will drive you to distraction. 8. Better make up your mind as I did not to marry or else stop right now spending money wastefully." 9. As long as I will permit his harangue goes on.

10. However if I suggest that I must be leaving Mr. Kloce changes his tune. 11. He is not of course really hard-hearted but he is for some reason I can never learn ashamed of his generous impulses. 12. One day for instance he gave me a five-dollar bill which I was to drop quietly into a Salvation Army collection box. 13. Another time he told me to call a doctor for Hannah Dessicati an old seamstress with arthritis in her fingers. 14. I believe that Mr. Kloce who is supposed to be the stingiest man in town really helps more people than any of us.

15. Mr. Kloce sometimes says he came from Londonderry Ireland and sometimes from Mickleberry County Perth but in any case he is Scotch-Irish. 16. He was born as nearly as I can make out on December 25 1865. 17. He says there is a

complete record of his life in his safe-deposit box which of course only he himself can open.

18. Mr. Kloce is rather deaf almost blind and increasingly feeble but he still insists upon living alone. 19. Some morning before long he will fail to wake up and then we shall learn when the court bailiff opens his deposit box how much money he has where he got it and whether Kloce the miser really is Kloce or somebody else.

Practice VIII. Follow the same procedure as in *Practice VII*.

1. However widely teachers of spelling may differ in the details of their procedure they all agree upon the essentials: knowing the meaning of the word hearing it by syllables visualizing it and writing it at least once. 2. Besides these experts include oral naming of the letters.

3. It is clear of course that to learn to spell a word without knowing its meaning is pure waste since we could not use that word. 4. Until we have learned to spell all the words whose meanings we know we should neglect words whose meanings are unknown to us.

5. Following the old military maxim, "Divide and conquer," we divide spelling words into syllables which because they are short are relatively easy to spell. 6. We divide "phonograph" for example into *pho no graph* and then we have only the *pho* to learn because *no* and *graph* are already familiar.

7. Next although we have probably done it already comes taking a clear mental picture of the word. 8. This includes noticing its general shape observing double letters and giving especial attention to any silent letters or any unusual way of representing the sounds in the word. 9. Noting that *commission* is made up entirely of letters of the same height we are not tempted to spell it *tion*. 10. On the other hand *psychology* has two tall and four long or deep letters. 11. Moreover it does not begin with *s* as we should expect.

12. Now that we are fairly familiar with the word we try to spell it by syllables: *p s y- c h o l- o- g y*. 13. We must make sure we are not practicing a misspelling and so we look at the word again to check our picture and our naming of the letters.

14. These steps which it takes so long to explain may require less than thirty seconds to perform. 15. Then follows the practice in writing which is the final step in learning to spell the word. 16. We write it once and then we compare our spelling with the copy. 17. If our spelling is correct we write the word two or three times more to help fix it but if it is wrong we note carefully where the mistake is and then we visualize it again and spell it in a whisper by syllables before we try to write it.

Mastery Test. Write the numbers 1 to 36 on a separate sheet of paper. After each number write any words in the line that should be followed by commas and insert commas after them. If no comma is needed in the line, write *No comma* after the number.

1. Cumberland Gap Tennessee
2. July 5 19 —
3. Dear Marjorie
4. At last we are at Cumberland Gap which I had wanted
5. to see ever since we studied the Westward Movement
6. in the seventh grade. From outside the Gap appears like
7. a V-shaped notch cut in a straight row of mountains; but
8. it is really a valley twisting through the mountains. On a
9. hill at one side of it the boundaries of Kentucky Tennessee
10. and Virginia meet. There one can be in three different
11. states in half a minute or he can have a foot in two dif-
12. ferent states and his hands in the third.
13. In spite of the extensive use of the Gap by immigrants
14. no railroad comes through it. Most of the railroads fol-
15. low the Potomac and Ohio rivers or else run through
16. southern Tennessee south of the mountains.
17. Reminders of the early immigrants which I had ex-
18. pected to find at every turn are conspicuously few. A
19. single monument to Boone who was a pioneer and Indian
20. fighter stands right at the curve of the Gap.
21. When Mother asked, "Helen are you disappointed?"
22. I had to admit I was. However except for the excellent
23. though narrow roads which must have been built with
24. Federal aid the country is almost as wild as it was in

11. i believe judge barton's home is in boulder, colorado, or near there.
12. the old antagonism between the north and the south has passed away.

Mastery Test. Copy the words in these sentences which should begin with capital letters, writing them correctly:

1. tonight we have a long assignment in botany but none in spanish.
2. in his short story "three arshins of land" tolstoi, the famous russian aúthor, satirized greed.
3. we know now that slavery was only one cause of the civil war; there were other issues dividing the north from the south.
4. uncle james lives in cincinnati, but he has a winter home in gainesville, florida.
5. i wish my father would take my mother to california for this month.
6. last week we answered the roll call at the readers' club with quotations from *hamlet*; tonight we're to use bible verses.
7. "my heart leaps up when i behold a rainbow in the sky."
8. we found spruce hill camp an ideal place for rest.
9. of course, norman should do well in history; his father is professor zeit of temple university.
10. The shortest route from new york to any distant point in the same latitude runs considerably north of straight east or west.
11. florists and haberdashers have not succeeded in making father's day popular.
12. the art institute is not proud of millet's popular painting, *the song of the lark*.
13. the chairman assigned john an article in *the national geographic magazine*.
14. on saturday president roosevelt will return to the white house.
15. the *pinta* was one of the flagships of columbus.

USING WORDS EXACTLY

Business letters demand exactness, and friendly letters profit by it.

Do you consistently distinguish between the words in the pairs that follow? Use your dictionary for help.

- | | |
|--------------------------------|---------------------------|
| 1. woman — lady | 8. come across — meet |
| 2. presume — suppose | 9. expect — suppose |
| 3. trust — hope | 10. funny — queer |
| 4. guess — think | 11. scared — afraid |
| 5. party — person | 12. raised — reared |
| 6. respectively — respectfully | 13. unique — unusual |
| 7. respectable — respectful | 14. principal — principle |

Practice. Use each pair of words above correctly in a sentence of at least seven words. You may, if you like, see how many of these sentences you can weave into a paragraph.

THE CORRECTLY SPELLED WORD

Do you always spell correctly such words as the following, which occur often in letters?

committee	per cent	percentage	too
sincerely	written	believed	forty
writing	success	all right	ninth
business	salary	separately	ninety
received	division	appreciate	fourth
convenient	necessary	twenty-five	truly
February	immediately	opportunity	vacancy
description	accommodate	there (<i>place where</i>)	accidentally

To master these or any other words you may misspell, you need the help of your senses.

1. *Say the words correctly.* Errors are sometimes due to faulty pronunciation.

2. *See the word correctly.* The attempt to visualize accurately all parts of the word sometimes helps in learning it. Watch for silent letters, like the *gh* in *height*; obscure vowels, like the second *a* in *salary*; and double consonants, as in *committee*.

3. *Whisper the names of the letters*, pausing very slightly between the syllables.

4. *Write the word* without looking at the copy, and then check it with the copy. If your spelling is correct, write the word several times until you can do it almost without thinking.

Practice. Make a list of misspelled words in your recent letters. Select a classmate as a spelling partner and have him dictate your words to you, to see how many you can spell correctly. Restudy any you miss.

WRITING POSSESSIVES AND CONTRACTIONS CORRECTLY

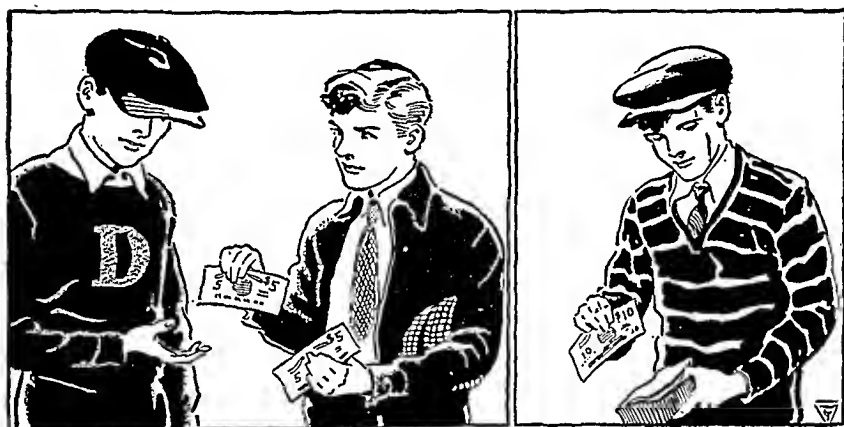
Diagnostic Test. Write the following sentences from dictation to test your knowledge of the correct ways to indicate possession:

1. Mr. Norwood, a friend of the children's father, took a great interest in them.
2. At the Girls' Frolic this year Laura won the prize for the cleverest costume.
3. In front of his father-in-law's house are twin elm trees.
4. Education is essential in every man's life.
5. The jury's decision was a sentence of from one to ten years in the penitentiary.
6. In a week's time we had cleared the entire camp site.
7. In the robbers' absence Bill explored their den.
8. She has never read any of Charles Dickens's novels.
9. The kitten's fur was soft and silky.
10. We visited the boys and girls' playground.
11. These are, respectively, the boys' and the girls' playgrounds.
12. I had never read of Richard the Lionhearted's imprisonment by the emperor of Germany.
13. This must be Frank's or John's hat.
14. The policemen say the fault was not theirs.
15. We objected to their accusing us.
16. There was only a pound's difference in weight.
17. The cat washes its face after its dinner.
18. Our neighbor's garage is large enough for three cars.

19. The Duke of York's son, Richard III, was the last of the Plantagenet line.
20. It's hard to pronounce the word *twelfth*.

Practice I. The correct use of possessive endings is important because the position of the apostrophe often determines the meaning of a sentence. Explain the difference in meaning in the paired sentences below:

1. (a) The boys' earnings for that week amounted to ten dollars.
- (b) The boy's earnings for that week amounted to ten dollars.



BOYS' OR BOY'S — WHICH?

2. (a) The keeper brought the trained seal's food.
- (b) The keeper brought the trained seals' food.
3. (a) I can't remember all the criminal's offenses.
- (b) I can't remember all the criminals' offenses.

Practice II. If you have any trouble in writing possessive forms, write out rules for the possessives: (1) of singular nouns; (2) of plural nouns ending in *s*; (3) of plural nouns not ending in *s*; (4) of compound nouns; (5) of two or more possessives modifying the same noun; and (6) of pronouns. Your teacher will either check your rules or arrange for you to do it.

Practice III. Add the correct possessive ending to each of the following as you copy the list. After the expressions write also the names of things which the persons or animals might possess. Then put the combinations into sentences.

- | | |
|---------------------|-----------------------------|
| 1. sailor | 11. Frank |
| 2. Betty Lee | 12. engineers |
| 3. workmen | 13. hostess |
| 4. foxes | 14. friends |
| 5. woman | 15. Edgar Lee Masters |
| 6. policeman | 16. attorney at law |
| 7. anybody else | 17. lieutenant colonel |
| 8. monkeys | 18. the emperor of Rome |
| 9. Mr. Hughes | 19. Hamilton & Sons |
| 10. Henry the Fifth | 20. president and secretary |

Practice IV. The possessive form is used not only to denote possession, but also to show various other relationships which may be expressed by *of*; for example, the *earth's* axis, the *day's* work; the *doctor's* treatment of John, *John's* treatment by the doctor. The possessive is used also before a gerund to indicate the person *by* whom the act is done; as, "Mother approved of *my* going," "I object to *Paul's* ridiculing me."

Write four sentences containing nouns in the possessive case showing relationships other than ownership. Write three sentences containing nouns in the possessive case with gerunds.

Practice V. Write four ten-word sentences each of which contains one pair of these words, too often confused:

- | | |
|---|--|
| 1. it's (it is)
its (<i>possessive</i>) | 3. they're (they are)
their (<i>possessive</i>) |
| 2. you're (you are)
your (<i>possessive</i>) | 4. who's (who is)
whose (<i>possessive</i>) |

Practice VI. Write these sentences from dictation, being careful to spell the pronouns correctly:

1. Your plans sound more interesting than ours.
2. Hers is the only letter I received today, except yours.
3. The ostrich's head was covered by its hood.
4. The cabin in which we stayed was theirs.
5. "It's time to begin," Ted reminded them.
6. They're going to spend the summer at their cottage in Michigan.
7. Whose car is that? Who's going to drive it?

Mastery Test. Write these sentences from dictation. Watch the apostrophes.

1. The children's party was a great success.
2. Mr. Willit insists that the responsibility is ours.
3. There are several doctors' offices in the Bond Building.
4. He has just returned from a year's study in Germany.
5. The Prince of Painters' real name was Apelles.
6. The ghost was James's uncle playing a joke on us.
7. This is the Woodmen of the World's lodge hall.
8. The photographer included Mr. and Mrs. Harris's picture in his exhibit of best photographs.
9. All the cars but Thomas's had arrived.
10. This car is navy blue; theirs is bronze blue.
11. In an application letter it's important to state your qualifications clearly.
12. In the salvage a new kind of diver's suit was used.
13. Father approved of Frank's accepting the invitation.
14. Our conclusions do not agree with the average man in the street's opinion.
15. It is the American people's privilege to have representation in their government.
16. The whippoorwill's call has given that bird its name.
17. Neither Fred's nor Dick's gun is so good as mine.
18. At the club's last meeting, Mr. McFarland's secretary reviewed a new book.
19. Who's going to tell me whose dog this is?
20. If the garden were yours, would you water it?



F. Earl Williams

A DECISION TO MAKE

UNIT III. REACHING GROUP DECISIONS

SOME DECISIONS TO MAKE

Sometimes individuals act alone. You join the Checker Club or you do not — a purely individual matter. But your club, as a group, challenges the club in a neighboring school to a tournament — not an individual matter, but a collective action.

I. Make a list of five occasions in which widely different groups reach decisions. In class your teacher will ask someone to read his list slowly. As he reads, check from your list any occasions that are much like his. A pupil secretary will record each item given. When you are called upon, give only the occasions on your list which are different from those already read.

II. As your teacher points in turn to each item in the list on the board, raise your hand if you can remember three or more occasions of this type in your own life in the past year. The pupil secretary will record the number of hands raised for each item and, when the poll is finished, will erase all but the ten items with the highest scores.

With your teacher's assistance, select from these ten items one of each of these kinds:

1. Those involving only a few (not more than six) people and no formal organization such as a club or a class
2. Those involving twenty people or more, with at least a simple organization
3. Those involving adults as well as young people, preferably without any formal organization

Preserve this list of three items.

III. On page 104 are some proposals that your class might very well act upon. Think of others and add them to the list.

Your teacher will choose one of these for consideration by the class, with the understanding that if the proposal is adopted after discussion, it will actually be carried out. But the teacher will be glad to consider pupil advice before the choice is made. Therefore, if you much prefer that the class consider any one of these rather than others, write your teacher a note stating your preference. In the note present any reason for choosing your topic which you think would influence the teacher. Do not make your note more than a single page long, but try to pack it full of persuasion.

It is proposed:

1. That the class provide Christmas cheer of some sort for some person or people in misfortune: the sick, whether at home or in hospitals; the poor, at home or in such institutions as orphanages; the old and lonely.

2. That the class request the executive group of the student body: (1) to institute a hall of fame, (2) to drop the school annual or change it in some way, or (3) to engage in a campaign for some school improvement, such as a cork carpet for the gymnasium, a different arrangement in the cafeteria, redecoration of the school building, a room for parlor games, or a larger school paper.

3. That the class hold a spelling bee or a vocabulary bee or a usage match. (Modern spelling bees allow a speller to take his seat when he has spelled correctly the number of words agreed on, and that side wins which has all its members down first.)

4. That the class hold a letter-writing contest of some particular kind.

IV. When your teacher announces the proposal to be considered, agree on a time, probably three or four days later, when the discussion will commence. Allow yourselves time to study "What Determines the Decision?" on pages 105 to 107 before you begin your discussion.

V. In order to give every member of the class a chance to express his ideas, form groups of six for discussion of the proposal assigned. Arrange for critics, as you did for Activity V, pages 4 and 5.

Formality in a small group may be somewhat less than in a large group, but there should be a chairman who will not only prevent any one person from monopolizing the time but will also draw out anyone who is timid about expressing himself.

The chairman should lead the group in summarizing the discussion and in gathering all the points under a few main heads.

VI. Hold the class discussion of the issue already discussed in groups. Each speaker ought to hold himself strictly to a single point but present that point fully enough to make it effective. The time limit for any one speaker is three minutes. The members of the class should make notes of the main points made, putting those in favor of the proposal in one list, those against it in another list, and those supporting some modification in a third list.

VII. You will have three minutes to *weigh* these arguments silently. Remember that it is not the number of points but their total force which should determine your vote. At the end of the three minutes, the proposal you have been discussing will be put to vote.

VIII. Take three minutes for all the even-numbered pupils to consult their critics and a second three minutes for the odd-numbered pupils to consult theirs.

WHAT DETERMINES THE DECISION?

Suppose you were faced with the necessity of deciding to join or not to join the Checker Club. What questions should influence or determine your decision? Probably these:

1. What satisfaction or profit am I reasonably sure to get out of the club?
2. How much will the club cost me in time, energy, and money?
3. Could I get more satisfaction and profit by expending the time, energy, and money otherwise?

There are many details: Hilda Hudson (or Jack Jameson) belongs; I am a good (or poor) checker player; the meetings are on Thursday afternoon at four o'clock; there is to be a tournament with Burnside High School next month; and so on. But all these facts count only as they furnish answers to the three preceding questions.

I. The Amateur Electricians have been invited to put on the program for a school assembly next month. On what issues besides whether they would enjoy preparing and staging the program should they base their acceptance or refusal? In class discussion try to select three or four crucial points which should determine the decision. If others are proposed, show that they are unimportant or that they are only details of the big questions.

II. Divide the class into three equal groups and assign to each group one of the three occasions for group decisions which you selected in Activity II, page 103.

Let each pupil prepare to describe an actual situation of this general kind and to present, in a single sentence each, the arguments which he remembers. Have as many of these descriptions given to the class as time permits.

After each description, try in a brief class discussion to pick out from two to four big issues which *should* have determined the decision. If the pupil who offered the description cares to do so, he may tell what considerations *did* have most influence in determining the decision.

III. Build a class list of kinds of influences that improperly affect group decisions, such as irritation at a remark made in a discussion. Why do you think Benjamin Franklin was right (or wrong) when he wrote the following paragraph?

I forbade myself the use of every word or expression that imparted a fixed opinion, such as *certainly*, *undoubtedly*, etc., and I adopted in place of them *I conceive*, *I apprehend*, or *I imagine* a thing to be so or so; or it so *appears to me* at present. When another asserted something I thought an error, I began by observing that in certain cases or circumstances his opinion

would be right, but in the present case there *appeared* or *seemed* to be some difference, etc. The modest way in which I proposed my opinions procured them a readier reception. To this habit I think it is principally owing that I had early so much weight with my fellow citizens when I proposed new institutions or alterations in the old.



CONTRIBUTING TO THE RIGHT DECISION

I. In discussion, should you be guided by your knowledge that pique and selfishness are likely to determine the votes of some members of the group? Should you try to utilize such feelings for your own really good purposes, or should you try to stir the group to rise above them? Is the answer to the preceding question the same on all occasions? Discuss these matters for a few minutes, drawing your teacher into the debate, if possible. Do not insist on reaching a class conclusion, because here you have entered a field where everyone has a right to steer his own course.

II. In the light of what you know about the forces that influence group decisions, set up with your classmates a group of "Guides for Contributing to Right Decisions." Divide these into two groups: one, concerning listening and voting; the other, concerning remarks in the discussion.

Before proposing guides, think about the following questions and others that occur to you:

Should a group know definitely what it is discussing? Should discussion ever precede a formal motion? Why or why not?

When one person is speaking, should all the rest keep quiet? How should a listener listen — just to get the point of what is being said or to consider whether he should be influenced by it or to see how the speaker's argument can be refuted?

In voting, how much should one be influenced by his own feelings? by the personalities of the speakers in the discussion? by what he knows his friends want him to do? How can one think out his decision rather than guess at it?

In speaking on a proposal, is it wise to talk about a major or a minor point? What place, then, do details have in a discussion? Is there any harm in turning aside from the question under discussion, as one does in conversation?

How can one make his point convincing? persuasive? How may he offend listeners so that they will not give his ideas fair consideration?

Will his posture help to make his point count? Can facial expression give the same assistance? What part does clear, distinct enunciation play?

III. Evaluate yourself as a participant in group decisions. What questions would you add to this list?

As a leader

1. Do I give everyone a chance to speak?
2. Do I keep the discussion to the point and moving?
3. Do I bring out all the facts in the case?

As a member of the group

4. Do I prepare myself sufficiently to take an intelligent part?
5. Do I make my contribution effectively?
6. Do I listen open-mindedly to the ideas of others?
7. Do both my position and my facial expression indicate my willingness to participate open-mindedly?

8. Do I help to keep the discussion to the point and moving?
9. Do I bear in mind all the pertinent facts?
10. Do I consider the good of the majority in voting?

IV. Judge the following discussion by the guides you set up in Activity II:

At a class meeting

(The class president, acting as chairman, is presenting an item of "new business" for discussion.)

PRESIDENT. It has been the custom in the past for our class to give a ball sometime during the year. I think we should begin talking about it now. Is there any discussion?

(There is dead silence. The president tries again.)

PRESIDENT. Hasn't anyone anything to say?

DICK. Perhaps we should find a place to start, Mr. Chairman. How about asking if we want a class ball?

PRESIDENT (*relieved*). Has anyone anything to say about whether we want a ball or not?

(Chorus of "Sure," "Of course"; a nonconformist somewhere bellows, "No!")

PRESIDENT. Mary?

MARY. I think we all want a ball. The other classes have always had one; so why shouldn't we have one?

PRESIDENT. Ellen?

ELLEN. I agree with Mary.

PRESIDENT. Eugenia?

EUGENIA. I agree with Mary, too.

PRESIDENT. Dick?

DICK. Mr. Chairman, maybe some of us would rather have something else. The fact that all the other classes have had balls is no reason why we should have one if we'd rather have something else.

(General murmur of "No," "Shut up," "Don't be silly.")

DICK. Well, wait a minute. How about a class picnic instead? We could go out to Maiden Veil Falls some Saturday.

(Again the murmur, but this time the group seems divided between the old idea and the new.)

PRESIDENT. Mary?

MARY. I think Dick's idea is silly.

ELLEN. I agree with Mary.

PRESIDENT. Walter?

WALTER. I think they're crazy. It's a swell idea!

VOICE FROM THE LEFT. It's crazy!

VOICE FROM THE RIGHT. You're crazy! It's swell!

(The president pounds vainly for order. Gradually silence comes.)

PRESIDENT. Dick?

DICK. They're not any of them answering the question. Just simply saying that you like it or you don't doesn't mean a thing. You must give some reason.

PRESIDENT. Thanks, Dick. Mary?

MARY. Well, I think that we ought to have the ball. We don't have very many formal dances. It gives us a chance to dress up and have real dates.

MALE VOICE TO THE LEFT. Who said "formal"?

PRESIDENT (*hastily*). We'll talk about details later. Go on, Mary.

MARY. Well, nothing else, except there are always bugs at a picnic, and I hate bugs!

PRESIDENT. Walter?

WALTER. I think that Dick's idea is much better. There are always some dances, but we don't have very many picnics. Besides, only about half the class go to a class dance, and I think everybody except Mary would like to go on a picnic!

PRESIDENT. Thanks, Walter. Bill?

BILL. Why can't we have both?

(Uproar of approbation)

PRESIDENT. Well, let's see. Dick?

DICK. How much money have we in the class treasury, Mr. President?

PRESIDENT. Eugenia's treasurer. How much money have we in the treasury, Eugenia?

EUGENIA. One dollar and forty-nine cents.

DICK. That means that the ball will have to break even financially, which probably won't happen. We have about twenty dollars coming from the student body as our share of

the fair money. That will pay for a picnic or make up the deficit on the ball, but not both.

PRESIDENT. I guess you're right, Dick.

BILL. Couldn't we do something to get more money? Like having a sale or —

ELLEN. Yes, let's have a sale. We can have —

MARY. No, if we're going to do anything, let's have a play.
(Sounds of approbation as forty chrysalid actors prepare to emerge from their cocoons.)

MIKE. Good! Let's do *Charley's Aunt*. I saw the stock company do that last summer, and it sure was funny.

DORIS. No, let's do *Smilin' Through*. I saw the college do that last year, and it was awfully sweet.

DOUG. No, we want a funny show. How about George Kelly's *The Show-off*?

DORIS. I never heard of it.

DOUG. Well, that's not the fault of the play.

PRESIDENT (*who has been unhappily trying to get order*). Dick has the floor.

DICK. We're getting off the subject, and it is partly my fault. We were discussing the ball. Whether we want a picnic or a play is another subject. Let's finish talking about the ball first; then we can decide about the other things.

PRESIDENT. Will someone please put that in the form of a motion?

MARY. I move that we have a ball on the first Saturday in April.

ELLEN. I second the motion.

V. List the facts which were offered in the preceding illustration. What point did each help to make? List also in two columns relevant and irrelevant suggestions.

VI. Discuss the conduct of the meeting, both from the standpoint of the chairman and from that of the members. Who should have opened the discussion? Should the chairman have expressed any opinions? Did the members conform to parliamentary practice? Were they courteous? How could the meeting have been improved either by the chairman or by the members?

Which of the following difficulties would you say are most in evidence in the preceding illustration of discussion leading to action?

Lack of knowledge of facts
Inability to stick to the point
Timidity in expressing opinions
Unwillingness to listen to others
Personal prejudices
Follow-the-leader spirit

VII. Add to your list of guides (page 107) any points that have developed out of this examination of a class discussion. You may wish to divide your list into two parts—one for the members, one for the chairman.

MAKING A POINT

I. To make a point soundly you must *state the facts* on which it is based. Suppose you were trying to make the point that there is not enough time or money to prepare for a party. Which one of the following speeches would be useless and which would be rather convincing? What makes the difference?

A

"The time we have to prepare for the party is even less than we think. Although the date set is almost two weeks away, we'll have only six school days in which to make all the preparations. This is because there's a holiday this week. Besides, we can't count the last three days of next week because that's when we'll have final exams.

"Now, let's see how much time we need. It will take at least three days to get notices to all the classes and to collect the money. It will take two days to get bids from the different caterers. That leaves us one day to decorate the hall and to collect the plates and chairs we'll have to borrow.

"And don't forget that, after all, Mary, Bob, Joe, Sally, and Tom are the only ones we can count on to help every day. Do you fellows think these five can get the party going in just six days?"

B

"Oh, I just don't think we'll have enough time. We have only a few days, and no one knows how long it will take us to do what we have to. Lastly, we can't count on many to help, anyhow; so I think we ought to drop it."

II. Suppose the pupils are trying to make points concerning finances. What would you say about this student's speech? Are the facts well chosen?

"How about talking about the financial end of this party? The records of last year's party show that the club paid almost \$15 for the food and the decorations. It can't cost us a great deal less. If we want an orchestra, we'll probably have to get a union one, and that'll come to another \$12. As I see it, the question before this group is whether we want to spend \$27 of our painfully gathered cash for a party at this time."

III. Write a sample speech to show how the giving of facts would enter into the making of a point concerning the music or into an argument for or against a *place* being considered or against a plan of entertainment.

IV. To make a point effectively, one may, in addition to stating the facts, *give illustrations* or *picture consequences*. Study the means by which the argument below, following up the one on page 112, is made convincing:

"If we had the party so soon that there wasn't time to prepare for it properly, just imagine what a failure it could be! Everyone in the club would be running around until the last minute getting chairs, counting the silverware, rounding up the entertainers, or mixing the punch.

"Can't you picture our sitting down, exhausted, to a hastily arranged table to eat a slapped-together meal consisting of limp sandwiches and lukewarm cocoa, worrying all the while whether the ice cream would be delivered in time? Don't we all want the party to be so well planned and so well prepared that we can be certain that it will run off smoothly?

"On the other hand, if we postpone the date too long, the whole idea will get stale long before the party. For how long

can we keep everyone interested in the affair? Besides, if we have too much time, there will probably be a tendency to postpone things until there's a last-minute rush anyway.

"Then there's something else we must consider before we plunge into this. A number of things might turn up that would ruin the party. Last year when we gave our party it was practically deserted, except for the committee, because the basketball team was playing a postponed game that day. Suppose that we can't get permission to use a room in the school? Or suppose that there isn't sufficient response from the students, and we find that we can't raise enough money?

"The conclusion is obvious. We must drop the idea of a party to be held in a month or less. On the other hand, we should make inquiries and set a reasonable date not more than two months off."

V. Suppose you are giving a party in the school library. What illustrations could you devise in making a point against a candy pull or against ducking for apples? Suppose you are making a point about refreshments. Picture the results of going into debt, of asking your mother to bake some cakes, or of collecting the money from your father.

Write out one of the arguments just suggested or one on some point in a discussion that might be going on in your class or your club. Make it convincing by means of illustrations or by a picture of consequences of the proposed action.

EFFECTIVE LANGUAGE

To make a point count, you must *present* your facts and illustrations *in a convincing manner*. If you are sure of your facts, if your illustrations are sound, and if you are convinced that you are right, your manner will doubtless be convincing. However, some suggestions may help.

The first essential of an effective argument is that the thought shall march straight forward from beginning to conclusion. The second is that this thought progress shall be instantly and easily perceived by the hearers. To help the hearers, the skillful speaker so phrases his sentences that

each seems to grow out of the preceding one; or, when necessary, he introduces such expressions as *first*, *second*, *again*, *most important*, *on the other hand*, and *finally* to show the relation of each part of his argument to the rest.

Examine Example A on page 112. The first sentence really states the whole point—it is a “topic sentence.” The second sentence begins the argument, but the word *date* ties up instantly with *time* in the preceding sentence. The third sentence begins with *This*, which stands for the whole idea of the second sentence. The fourth sentence begins with *Besides* because it expresses another reason parallel to the one in the third sentence.

The new paragraph is marked for oral delivery by the introductory word *Now*, which shows that we are starting a new phase of the argument. *It will take*, though not formally connected with *time we need*, is so close in thought that no verbal tie is necessary. The next sentence begins in exactly the same way, and so we expect it to state a parallel idea. *That*, beginning the final sentence of the paragraph, sums up the preceding computation.

And, which introduces the final paragraph, foreshadows an additional idea. Though good writers have always used *and* and *but* in this way to start sentences or even paragraphs, some people object to such a use; they would substitute *moreover*, *furthermore*, *again*, *besides*, or even *finally* for *and*. The effect is the same, whichever is used.

The following paragraph is orderly enough, but it is not so worded that the progress of the thought is easily perceived. Rewrite it, making the sentences dovetail so far as possible, and placing transitional words or signposts to indicate turns of thought.

Maple Lake would be a good place for the picnic, because we could do so many things there. Canoes are only twenty-five cents an hour. The swimming beach is good, and there is a beach house to dress in. Sometimes wild ducks or gulls swim on the lake. On the south side of the lake there is a grassy level space for baseball or other games. Reels and

folk dances would be possible. Someone could drive his car close enough for us to dance to his radio. The Forest Preserve Commissioners have put up tables with benches for lunch, and even fireplaces for cooking, among the trees. Hiking through the woods over the not-too-steep hills would be fun. Anyone who cares to take opera glasses to watch the birds in the woods will see many kinds. Where could we find more amusements?

SUMMARIZING

Many people like to hear the point stated clearly at the beginning and restated at the end. Here are some examples of such summaries:

1. I repeat that we cannot afford such a party.
2. In a nutshell, my objection is that many of us do not have the proper clothes for a formal ball.
3. My conclusion from all these facts is that a picnic would be wiser than a ball.
4. The fact that it would be necessary to have outsiders at a ball would ruin it as a class affair.
5. The real issue is this: the picnic will be a genuine class affair.

NOUN CLAUSES

Let us make a grammatical analysis of the summary sentences above.

<i>Subject</i>	<i>Verb</i>	<i>Object</i>
1. I	repeat	that we cannot afford such a party.

Here a whole clause is used as the object of the verb — the usual construction after any verb of saying or thinking. When a clause is used as a noun, it is called a **noun clause**.

<i>Subject</i>	<i>Verb</i>	<i>Predicate nominative</i>
2. My objection	is	that many of us do not . . . ball.

In this sentence, the verb *is* serves only as an equals sign between the subject *objection* and the clause *that . . . ball*.

The clause, then, is used as a predicate nominative, just as a noun might be.

I. Analyze summary 3 for yourself.

Summary 4 is analyzed thus:

Subject	Appositive clause	Verb	Object
4. The fact	that . . . ball	would ruin	it.

The clause standing between the subject and the verb must be a modifier. Since it explains *fact*, it modifies the subject. A noun used in this way to explain another noun just preceding it is said to be an appositive or to be in apposition with the preceding noun. Just as *president* is in apposition with *Bryng Bryngelson* in "Bryng Bryngelson, president of the senior class, is also captain of the football team," so the clause *that . . . ball* is in apposition with the subject *fact*.

II. With what part of summary 5 is the clause *the picnic . . . affair* in apposition? Build a sentence which has a clause in apposition with the object of a preposition. Show that a clause may be used as the subject of a sentence.

III. Notice that these noun clauses usually are means of stating or relating an idea as a part of another idea. This makes them very convenient tools in any kind of discussion and especially in summaries.

Write the noun clauses that might fit into the gaps in the following dialogue, and indicate the part of the sentence each would be:

A COMMITTEE MEETING

CHAIRMAN. What shall we have for our assembly program on January 7?

PHYLLIS. I propose . . .

DAVID. Do you mean . . .

PHYLLIS. Yes, the idea is . . .

REGINA. Your idea is good, but it¹ seems to me . . .

¹ *It* is not the subject of the verb. *It* is here only a "filler," a word without meaning put before the verb so that the real subject may come later. The sentence would be very awkward if the noun clause had to precede the verb.

CHAIRMAN. . . . is a serious objection, but don't you think . . . ?

REGINA. Certainly.

DENNIS. On the contrary, Regina's objection . . . is fatal. We cannot risk the chance . . .

MARGARET. Dennis is right. We know . . .

PHYLLIS. It¹ is true . . . , but does that prove . . . ?

CHAIRMAN. I'm going to ask for a vote on Phyllis's idea modified to meet Regina's objection. The proposal is . . .

IV. Write four sentences in which ideas are presented in noun clauses: one as subject, one as predicate nominative, one as object of the verb, and one in apposition with a noun in any construction.

V. Some people think that a hortative beginning or ending is effective:

Don't let us attempt the impossible!

Let us put our shoulders to the wheel!

Let's not attempt a month's work in a week's time!

These exhortations or appeals are, you will notice, really commands; but the emphasis on "us," including the speaker, rather than on "you" is usually persuasive rather than irritating.

Go back to the argument you wrote for Activity III, page 113, and put in a hortative beginning or ending and at least two transitional expressions. If the argument you wrote happens to have no place for transitional words, write another one in which such words are helpful. When it has been corrected, file it for future use.

VI. Read aloud the argument you wrote in Activity V, page 114, using facial expressions to help make the picture of consequences vivid. Be sure that you enunciate clearly enough for all to understand you.

¹ See the footnote on page 117.

GETTING THE RIGHT PARLIAMENTARY WORD

I. Do you agree in your discussion groups on the meaning of such terms as the following?

adapt	adopt	affect	effect
majority	plurality	suppose	think
ballot	vote	conversation	discussion
select	elect	argument	debate

A brief study of the derivation of some of these words would be both interesting and profitable. Look up the words *affect*, *effect*, and *select* in *Webster's New International Dictionary—Second Edition*, noting carefully the meaning of the roots *fect* and *lect*, and of the prefixes *af*, *ef*, and *se*.

Notice how words change form for different grammatical uses through use of the suffixes *able*, *ion*, and *ive*. Hold a group conversation and discussion, using correctly as many different forms of each word as possible. In addition to the dictionary, some good books for this work are those listed under "Using the Library," page 134.

II. Ideas are often expressed most exactly by the use of figurative terms. Explain the significance of the following terms, which are used in social or business activities:

sidetrack an issue	breaking the ice
steam-roller opposition	side-step an issue
logroll a motion through	a chip on his shoulder
railroad a matter through	the heat of discussion

Notice in the accounts of the Seafarers' Club, pages 123 to 128, that the titles suggest in seafaring terms the kinds of problems attendant on motion making. A motion held up by useless discussion is suggested in the title "Becalmed"; a motion off the subject is suggested by the title "Off on the Wrong Tack." Can you think of more effective seafaring terms to name these motion-making difficulties? Can you think of figurative terms for motion-making and amend-

ment-making procedures in terms of the automobile? Can you think of any more suitable basis of comparison?

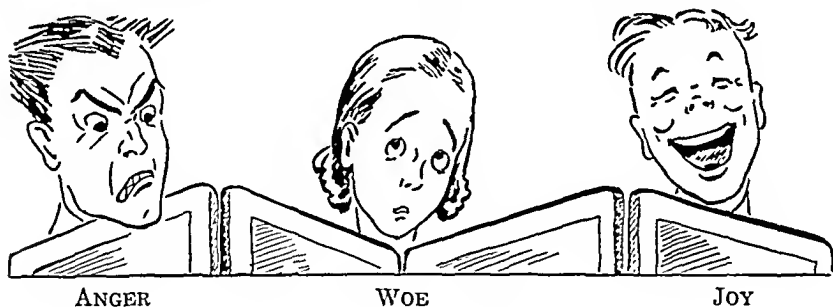
IMPROVING DELIVERY

I. Observe any two people in conversation or discussion when they are not aware of your purpose. Notice their facial expressions. Do their expressions change constantly? Can you see a relationship between an interesting person and variety in facial expression? Write a paper describing the changes.

II. Collect pictures of persons in conversation or discussion. Write sentences to go with each expression.

III. Get snapshots or movies of yourself displaying your greatest variety of facial expressions.

IV. Stand behind a screen so that the members of your class can see only your face. Show three emotions with change in facial expression alone. Can your classmates guess the emotion three times out of three trials?



MORE DECISIONS

I. If the proposal which you have discussed in this unit was accepted by the class vote, you still have a number of decisions to make in carrying it out. List on the blackboard as many of these questions as you can foresee. Decide on the order in which you will discuss and settle these matters.

The directions under activities II, III, IV, and VI, pages 121 and 122, can be carried out in full for only one of these

questions. Choose for that full treatment the most important or the most difficult question.

If, on the other hand, that proposal was rejected by the class vote, you are free to consider another one. From the list of proposals (page 104) your teacher will choose, or let the class choose, a second proposal for consideration.

While you are gathering ideas and information for this discussion, study "A Motion in Motion" (pages 122 to 129), and throughout the discussion follow parliamentary law carefully. Study also "Gaining Skill with Sentences" (pages 129 to 133), and in your motions and discussions apply what you learn there.

Practice the "Corrective Exercises" on pages 143 to 145 to improve your facial expression and your articulation.

II. Divide the class into groups of six for preliminary discussions to test and sift ideas and to stimulate further thinking. So far as possible, each group should have only one pupil from any one of the former groups. Proceed to decide the question by motion and vote, just as if your small group were the large one. The vote will not be binding, but you will get practice in parliamentary procedure, and in the heat of decision you may do more careful thinking than you would otherwise. Fix a time limit for these preliminary meetings. Arrange for individual critics. (See pages 4 and 5.)

III. Let each group elect its own chairman. (When, as in this case, a group finds itself without a leader, someone may volunteer a nomination and then himself put that nomination to a vote.) Under the chairman's direction arrange for critics. The chairman will enforce the time limit of three minutes for any one speech and will not permit anyone to speak a second time until all others have made at least brief remarks. He will close the debate and call for a vote before the end of the time allotted to the meeting.

IV. After the group discussions, each pupil should consult his critic. Use the same system as before.

V. Hold your class discussion. Then carry out the decision. The critics appointed in Activity II should con-

tinue their criticism, noting especially improvement over the performances in the small groups.

VI. Get from your critic a report on your participation in the large-group discussion.

A MOTION IN MOTION

The "straight-ahead" motion

I. Check up by means of the chart below your knowledge of the simple, straight-ahead movement of a motion. Notice that, though the dialogue changes from chairman to member and from member to chairman, the progress of the movement is forward.

THE CHAIRMAN

2. Recognizes the member by calling his name.
4. Asks, "Is there a second to that motion?"
6. Repeats the motion: "It has been moved and seconded that ____."
7. Calls for discussion: "Is there any necessary discussion?"
9. Asks (after reasonable time), "Will someone call for the question?" or "Are you ready for the question?"
11. Restates the motion.
12. Directs the voting.

A MEMBER

1. Rises and says, "Mr. Chairman."
3. Says, "I move to ____."
5. Says, "I second the motion."
8. Rises and is recognized and states his views.
10. Calls, "Question."
13. Votes.

Referring to a committee

II. A motion has been made and seconded. During the discussion, the group discover that they need more information before they can make their decision. What shall be done with the motion in the meantime? The parliamentary procedure to cover this situation is illustrated in the following account :

TAKING SOUNDINGS

CHAIRMAN. Can anyone suggest an idea for getting more notice of our club by the school?

CARL. We might select a candidate for president in the election and make an active campaign.

BOB. Better still, we might contribute a column to the school paper, giving information about our activities.

DOROTHY. Mr. Chairman.

CHAIRMAN. Dorothy.

DOROTHY. Bob's idea sounds good to me; I move that the Seafarers put a column in the school paper.

BOB. I second the motion.

CHAIRMAN. Is there any discussion?

BOB. Mr. Chairman.

CHAIRMAN. Bob.

BOB. How do we know the managing editor will give us space for this column? The paper's always pretty well filled. And who is to write the column?

CARL. Mr. Chairman.

CHAIRMAN. Carl.

CARL. Bob is right on those points. We can't do anything until we know more about it. I suggest that the matter of the column be referred to a committee for the purpose of getting information.

ARTHUR. I move that the motion to run a club column be referred to a committee for study.

(The motion is seconded, put, and carried.)

CHAIRMAN. Dorothy and Carl, you are appointed a committee of two to find out about the matter and to report at the next meeting.

CHAIRMAN (*at the next meeting*). The report of the committee on the matter of the column in the school paper is in order. May we have it, please?

DOROTHY. Mr. Chairman, the editor of the paper says that he will be glad to give us space in the paper to the extent of one column on the front page. Several people have volunteered to help in any way needed. The committee recommends that we adopt Bob's plan to put a column in the paper.

CHAIRMAN. The committee's recommendation brings the original motion before the house. Is there discussion?

Set up a situation in your small group for practicing the making of a motion, referring the matter to a committee, receiving the committee's report, and acting on the original motion.

Hastening the decision

III. A motion has been made and seconded. The discussion has been needlessly long. What does parliamentary procedure provide for such a situation? Read the following account:

BECALMED

BILL. I move that Captain Ross be asked to give the Seafarers an account of his experiences on his last trip to the East Indies.

BOB. I second the motion.

CHAIRMAN. It has been moved and seconded that Captain Ross be asked to give the Seafarers an account of his experiences on his last trip to the East Indies. Does anyone care to discuss the motion?

DOROTHY. Mr. Chairman.

CHAIRMAN. Dorothy.

DOROTHY. I'm sure the Seafarers would find Captain Ross a very interesting speaker. I have seen the pictures of his ship.

BOB. And he knows how to sail her, too; he can tell you just how it is done.

BILL. He has good pictures of the places he has visited, too.

SUSIE. Maybe he would bring some pictures and illustrate his talk.

JOHN. I'd like to hear about the hurricane in which he almost lost his ship.

BILL. Or the time his ship was becalmed and he faced a shortage of food and water.

BOB. He is a very interesting speaker.

BILL. Yes, my father has heard him talk. He says he would like to hear him again.

DOROTHY. Mr. Chairman, I move the previous question.

CHAIRMAN. The motion has been made and seconded that Captain Ross be asked to give the Seafarers an account of his experiences on his last trip to the East Indies. Is there any more discussion to the point? If not, all in favor give the usual sign. Opposed? The motion is carried.

IV. At what point in this discussion should someone have risen to "a point of order"?

V. Suppose the contributions had not been to the point, how could the irrelevant discussion have been terminated?

Tabling a motion

VI. A group is discussing a matter of immediate concern. A member makes a motion not directly related to it. A well-meaning friend seconds it. There is not time to give the motion sufficient discussion for intelligent voting. What does parliamentary procedure provide for such an emergency? Read the following:

OFF ON THE WRONG TACK

CARL. We must find some way to raise money. That ship exhibit took more than anyone thought it would.

CHAIRMAN. Has anyone an idea to offer?

BILL. Mr. Chairman, how about holding a treasure hunt and selling tickets for it? If you want money, you've got to go out and get it!

BOB. Mr. Chairman.

CHAIRMAN. Bob.

BOB. We could use the old abandoned schooner down at the bay wharf for headquarters and give a party afterwards. It has just the right atmosphere.

CARL. I can vouch for that. I'll never forget the night when Bill and I were coming home late and we thought we saw a light on the schooner. We made our mistake in trying to investigate for the glory of good old Seafarers! My father had to repair the wharf where I fell through.

BILL. Mr. Chairman.

CHAIRMAN. Bill.

BILL. I make a motion that the Seafarers hereafter always pay for whatever damage may be done by any of our members who get into trouble.

CARL. I second the motion.

DOROTHY. Mr. Chairman.

CHAIRMAN. Dorothy.

DOROTHY. I move that the question of damages be laid on the table for the present.

CHAIRMAN. The motion has been made that we table the question of damages. All in favor raise their right hands. Opposed? The motion is tabled. The original question is still open for discussion.

BILL. Mr. Chairman.

CHAIRMAN. Bill.

BILL. The treasure-hunt idea seems all right to me. We could leave the arrangements as usual to the Activities Committee, and all could work under their direction. Some Saturday would be best for the hunt, when everybody could come.

CHAIRMAN. Will someone move to that effect?

BILL. I move that the Seafarers hold a treasure hunt the Saturday after next, leaving the arrangements to the Activities Committee.

DOROTHY. I second the motion.

CHAIRMAN. It has been moved and seconded that the Seafarers hold a treasure hunt the Saturday after next, leaving the arrangements to the Activities Committee. Is there more discussion? Those in favor of the motion raise their right hands. Opposed? The motion is carried.

Did you notice that Bill's first motion was not in correct form? What is the correct form? Dorothy used it, and so did Bill in his second motion. When you would form a correct habit, never permit an exception.

VII. Your teacher will designate six pairs of students, one of each pair to make a motion and the other to move to lay that motion on the table. The teacher will designate a new chairman for the making and tabling of each motion.

VIII. Look up in a book of parliamentary procedure the method of calling up again a motion which has been laid on the table. This motion was originally used merely to postpone to a later day decision on the question before the house, and it is still sometimes so used.

Amending a motion

IX. A motion has been made and seconded. In the discussion that follows, the group discovers that changes are necessary in the original motion. The following illustration shows the parliamentary procedure of effecting a change of this kind:

CHANGING THE COURSE

BOB. Mr. Chairman.

CHAIRMAN. Bob.

BOB. I move that the Seafarers hereafter always pay for whatever damage may be done by any of our members who get into trouble.

CARL. I second the motion.

CHAIRMAN. You have heard the motion. Is there any discussion?

DOROTHY. Mr. Chairman.

CHAIRMAN. Dorothy.

DOROTHY. I move to amend the motion by adding immediately after the word *trouble* the words *in our behalf*. Otherwise it would apply to almost anything.

CARL. I second the motion.

CHAIRMAN. It is moved and seconded that the words *in our behalf* be added. Is there any discussion? All those who are in favor raise their right hands. Opposed? The motion is so amended.

BILL. Mr. Chairman.

CHAIRMAN. Bill.

BILL. I move to amend the motion further by substituting the words *such reasonable* for *whatever*, and by inserting the word *as* between *damage* and *may*.

DOROTHY. I second the motion.

CHAIRMAN. You have heard the motion. Discussion is in order. If there is none, will those in favor say "Aye"? Those opposed, "No"? The correction is made.

CARL. Mr. Chairman.

CHAIRMAN. Carl.

CARL. I move that the word *always* be struck out. For one thing, we may not have the money.

BILL. I second it.

CHAIRMAN. Is there any further discussion? Those in favor? Those opposed? The word *always* is to be struck out. The motion now reads that the Seafarers hereafter pay for such reasonable damage as may be done by any of our members who get into trouble in our behalf. You have heard the motion. Is there further discussion? Then will those in favor raise their right hands? Those who are opposed? The motion is carried.

X. Discuss the following statement: "It is better for the member making the original motion to restate his own motion, embodying any desirable changes suggested by the group, than to complicate matters by several amendments to the same motion, as in the illustration above." Try out both ways, using the same motion in each case.

XI. Divide the class into two groups without reseating the pupils. Appoint a chairman to stand at each side of the room and to preside over that half of the class. Let someone make a motion, possibly an amusing one, and others offer amendments. After each amendment the chairman may ask any member of his group who has not proposed either a motion or an amendment or served as chairman to take the chair.

Testing Yourself on Motion Making

I. Select from the expressions at the top of the next page the correct one to fill each blank in the statements that follow the list.

motion
 move the previous question
 move to refer to a committee
 move to table the motion
 move to amend the motion

1. An idea presented for action is proposed in the form of a ____.
2. If a member wishes to propose a change in any motion, he should ____.
3. If action is delayed and calls for the "Question" do not produce results, a member may ____.
4. If further information is desired before decision, a member may ____.
5. If a group desire to "kill a motion," for the time at least, a member may ____.

II. Someone will prepare as many slips as there are members of the class. Some slips will read, "Preside"; some, "Make a motion"; some, "Move an amendment"; some, "Move to lay the motion on the table." Mix the slips and have each pupil draw one and do what his slip says. The chairmen's slips and those of the motion movers may be numbered, to prevent confusion.

GAINING SKILL WITH SENTENCES

Using Noun Clauses in Making Motions

It may be an aid to you in remembering the accepted parliamentary forms to consider them from the grammatical standpoint. Study the following correct form in which to make a motion:

<i>Subject</i>	<i>Predicate verb</i>	<i>Noun clause object</i>
I	move	that we adjourn.

I. On a sheet of paper write the following ideas in motion form, and in each motion underline the subject once, the predicate verb twice, and the noun clause three times.

1. To increase the class study time
2. To have a program

3. To postpone a program for another week
4. To ask Miss Smith to talk on her travels
5. To have no refreshments

II. You wish to amend the following motion :

I move that we buy Wines and Card's *Come to Order!* and Robert's *Rules of Order*.

From the following sentences, discover two forms in which the motion proposing the amendment can be stated :

I move *that the motion be amended* by omitting the words "and Robert's *Rules of Order*." (Noun clause)

I move *to amend the motion* by omitting the words "and Robert's *Rules of Order*." (Infinitive phrase)

Both forms are correct. Which do you prefer?

Move an amendment to each of the following motions in two ways: (1) using a noun clause, (2) using an infinitive phrase.

1. I move that we make a study of newspapers and magazines.
2. I move that we plan a trip to the park and one to the museum.
3. I move that we collect children's discarded books and send them to an underprivileged elementary school.
4. I move that the Seafarers ask to be allowed to conduct a school assembly.
5. I move that this club omit the December meeting.

Using Gerunds as the Objects of Prepositions

I. Compare the two sentences that follow :

I agree with you in this: I believe that we should organize.
I agree with you in believing that we should organize.

The word *believing* in the second sentence is used as a noun — the object of the preposition *in*. Yet it is a form of the verb *believe* and has the verb's power to take an object. As you have learned, such verbal nouns are called *gerunds*.

In this sentence, the object of the gerund *believing* is the noun clause, *that we should organize*.

Gerunds are frequently used in debate and in amending motions.

II. Make the following sentences more concise by using gerunds as the objects of the prepositions *of*, *in*, and *by*.

1. I am in favor of the idea. I think we should organize.
2. I differ with you in this: I think the same committee should act.
3. I like the idea. I think we should have a party.
4. Are you in favor of the idea? Do you want to have a party?
5. John favors your suggestion that we have people to receive.
6. I move to amend the motion so that "and Wines and Card's *Come to Order!*" will be added.
7. I move that we amend the motion so as to omit "Robert's *Rules of Order and.*"
8. I move to amend the motion so that the words "for class use" will stand between the words "buy" and "Robert's." (Use *inserting*.)
9. I move that we amend the motion so that "borrow" will take the place of "buy." (Use *substituting*.)

III. Restate the original motion, "I move to buy Robert's *Rules of Order*," as it will read when amended in turn the four ways proposed in sentences 6, to 9 above.

IV. Set up a motion. Offer four amendments to it by using in each case a different gerund as object of the preposition *by*.

V. Reconstruct each of the following sentences by use of a gerund:

1. The chairman should state the motion as amended before he calls for a vote.
2. The president thanked Dick because he had brought the discussion back to the main point.
3. He was called to order. He failed to address the chair.

4. They argued about whether they would substitute a picnic for a formal dance.
5. That is a very poor method by which to collect dues.

Using the Passive and Active Verb Forms in Motion Making

I. In which of the following sentences is the main verb in the active voice? in the passive voice? Remember that the active verb represents the subject as acting, and the passive verb represents the subject as acted upon. Remember also that the passive form consists of some form of the verb *be* and the past participle of the main verb.

JOHN. I *move* that we adjourn.

SAM. I *second* the motion.

CHAIRMAN. It *has been moved* and *seconded* that we adjourn.

SECRETARY. John *moved* that we adjourn.

Or It *was moved* that we adjourn.

What form, active or passive, does the person making the motion use? What form does the chairman use? What determines whether the secretary in his report should use the active or the passive form?

Notice the verb forms in the noun clauses in the following motions. Two are active; two are passive. All are correct.

I move that we *adjourn* the meeting.

I move that the meeting *be adjourned*.

I move that the chair *appoint* a committee of three.

I move that a committee of three *be appointed* by the chair.

II. Write a motion of your own in different forms to illustrate correct active and passive verbs.

III. In the following suggested amendments, compare the italicized verbs in the noun clauses:

I move that we *amend* the motion by omitting "and books."

I move that the motion *be amended* by omitting "and books."

Which form do you prefer, the active form or the passive form?

IV. Tell whether the active form or the passive form is required in each of these sentences:

I move that we ____ the motion by inserting "for all."

I move that the motion ____ by inserting "for all."

V. Construct a motion to amend in which the noun clause contains an active verb.

Reconstruct the same motion, changing the verb to the passive voice.

Making the Verb Carry the Meaning

I. Compare the two sentences below:

I have a preference for simple plans and direct action.

I prefer simple plans and direct action.

Which sentence is stronger? In the stronger sentence does the verb or its object carry the meaning? How does this affect the force of the expression? Which is shorter? How is brevity an advantage?

II. In each of the sentences that follow, change the italicized group of words to a single verb carrying the meaning of the noun in the group:

1. I *am in favor of* your plan.
2. I shall *cast my vote* for John's ideas.
3. I *had a talk* with my counselor.
4. We should *have an organization* to carry on the work.
5. John *feels keen regret* that he cannot accept your invitation.
6. You must *make an apology* for your rudeness.
7. My father *asked me questions* about our team's strength.

III. Write five sentences of your own like those above. Exchange papers with a classmate and revise his sentences by substituting single verbs for the groups of words he has underlined.

USING THE LIBRARY

HELPS IN MAKING DECISIONS

Anthony, Joseph	<i>The Gang</i>
Broome, Edwin C., and Adams, E. W.	<i>Conduct and Citizenship</i>
Forbush, William B.	<i>Be Square</i>
Gale, Zona	<i>Friendship Village</i>
Gollomb, Joseph	<i>That Year at Lincoln High</i>
Gollomb, Joseph	<i>Tuning in at Lincoln High</i>
Gollomb, Joseph	<i>Working Through at Lincoln High</i>
Heyliger, William	<i>The Spirit of the Leader</i>
Johnson, Owen M.	<i>The Varmint</i>
McKinney, Frank C., and Mc- Kinney, M. E.	<i>Case Book in Discussion</i>
Mullen, Sarah, and Lanz, M. S.	<i>Playing the Game</i>
Raymond, Margaret T.	<i>Linnet on the Threshold</i>

See also "Mann-made Mutiny" by Thompson Burtis in *Stories of Adventure* by Max J. Herzberg.

HINTS ON THE CONDUCT OF MEETINGS

Henry, W. H. F., and Seeley, Levi	<i>How to Organize and How to Conduct a Meeting</i>
Robert, Henry M.	<i>Parliamentary Practice</i>
Wines, Emma M., and Card, M. W.	<i>Come to Order!</i>

AIDS IN USING WORDS EXACTLY

Greenough, James B., and Kit- tredge, G. L.	<i>Words and Their Ways in English Speech</i>
G. & C. Merriam Company . .	<i>Picturesque Word Origins</i>
G. & C. Merriam Company . .	<i>Word Study</i>
O'Neill, Elizabeth	<i>Stories that Words Tell Us</i>
Weekley, Ernest	<i>The Romance of Words</i>

CORRECTIVE EXERCISES

USING PAST TENSES AND PAST PARTICIPLES CORRECTLY

Diagnostic Test. On a sheet of paper write the numbers 1 to 15. After each number write the correct forms of the verbs in parentheses in the sentence of the corresponding number. Your teacher will give the signal to start and will allow you exactly eight minutes to do the exercise.

1. In that game Oliver (wear) the suit he has (wear) ever since.
2. Last night Jane (break) more dishes in five minutes than her mother has ever (break) in a year.
3. Henry (drag) you out of the water; otherwise you would have (drag) him in.
4. The little river (freeze) over in January and remained (freeze) until March.
5. I immediately (tear) down all the pictures which the wind had not already (tear) from the walls.
6. The cats (attack) the mice. They have always (attack) them.
7. This year Kenneth has (bear) an even heavier load than you (bear) last year.
8. The book (take) from my desk will be returned unless it was (steal).
9. Muriel (drink) the medicine — if one can say it was (drink) rather than spilled.
10. Bertine had (begin) to lose weight before she (begin) to diet.
11. The boys had (burst) the other balloons, but this last one (burst) of itself.
12. Jennie (ask) her neighbor on her left the question that her neighbor on her right had just (ask) her.
13. Grandma had (help) with the dishes every morning for years, and this morning she (help) as usual.
14. The gang (sneak) in at the back door just after Otto had (sneak) out the front way.
15. I'm sure Edna (start) the quarrel, or it would not have been (start) at all.

If you supplied all the verb forms correctly, engage in some activity that your teacher recommends. If you made any mistakes, do the following practice exercises.

The past-tense forms are always used alone, without auxiliary verbs; the past participles are used (1) with *have*, *has*, and *had* to form the present perfect and past perfect tenses, (2) with *is*, *was*, and other forms of *be* to form the passive voice, and (3) as adjectives modifying nouns. The preceding test contains many examples of the first use of the past participle. Sentences 8, 9, and 15 illustrate its use in the passive voice. Sentence 8 further illustrates the use of the past participle as an adjective — a passive participle, expressing action received by the noun it modifies.

Practice I. Write three sentences for each verb on which you made a mistake in the test. Let each sentence contain both the past tense and the past participle of the verb. Let one of the sentences for each verb contain the past participle used either as part of the passive voice or as an adjective.

Practice II. After your sentences in Practice I have been approved by your teacher as correct, read them over several times in a whisper. If some other pupil is working on the same verbs, make a copy of your sentences, with blanks where the verbs should be, and trade papers with him. Read the sentences on his paper softly to him, and have him correct you whenever you make a mistake.

Practice III. Choose a pupil who is in some other classes with you and who is sometimes associated with you out of school. Ask him to watch closely during the next two weeks your use of the verbs in which you made mistakes on the test and to call your attention to any error as promptly as the circumstances permit. You and your friend should take this assignment seriously, in spite of the fact that no grade will be given for it, since it will save you future embarrassment arising from mistakes. Report to your teacher the name of the critic you have engaged.

Most verbs are **regular** — that is, they form both the past tense and the past participle by adding *ed* or *d* to the simple form (first person present).

<i>Present tense:</i>	play	live	unite	pass	fill
<i>Past tense</i>	} ,	played	lived	united	passed
<i>Past participle</i>					
					filled

Often when the past tense is written or read aloud or used in conversation, this last syllable or letter is carelessly omitted.

Practice IV. Below are twenty regular verbs which are often carelessly pronounced in the past tense. Look them over thoughtfully. Divide a sheet of paper into three columns. In one column write the past tense of those verbs in which the *ed* is distinctly pronounced as a separate syllable. In the second column write the past tense of those verbs which sound as though they ended in *d* but not in *ed*. In the third column write the past tense of the verbs which sound as though they ended in *t*. Study these lists and be prepared to read them aloud.

ask	live	seem	start
attack	dare	want	sneak
decide	laugh	climb	drown
jump	use	help	play
talk	work	wish	thank

Practice V. Read the following story aloud, supplying the correct form of each verb in parentheses:

When it was (announce) that the Amigo Social Club was going to the Air Show, we (ask) if we might go. They were glad to include us, and we (help) plan the trip. We (start) Tuesday morning about nine and drove as fast as we (dare). The moment we arrived we (jump) out of the car and ran toward the field. We (want) to stand near the fence, but the crowd was too great. We noticed many people standing on the roof of the airport station. They had (climb) up the rain pipe. Florence, Dorothy, and Bernice (decide) to try it, and in no

time at all they had (climb) up and (dare) us to do the same. We (jump) up and down, trying to watch the planes as they zoomed around the goal posts at the far ends of the field. When we (ask) a guard if we could stand in the aisles of the grandstand, he (use) his gruffest tones to say "No!" We realized that if we (wish) to see, we must join the others on the roof. I (help) Helen and Rose up the pipe. Then it was my turn. When I had (climb) about three feet, I (laugh) so hard that I fell off. I (start) up again, and everybody (help) me. When I had (work) my way almost to the point where I could put my foot over the edge, an officer (shout), "Everybody off the roof! Hurry up!" As I (jump) down I (wish) that I had (climb) up soon enough to see something.

Practice VI. List on a sheet of paper the correct forms of the verbs in parentheses. Then read the story aloud, pronouncing the verbs carefully.

As much as the Martins (want) to take Route 66 through Arizona and New Mexico, they (dare) not say so. They were (use) to being ignored. Where the Carsons (want) to go, the car and the Martins went. During the first few days of the trip, the Carsons had (ask) them for suggestions, had (thank) them, but reasons were always (discover) for not following their advice. Just now, on their way back to Chicago, the Carsons had (decide) to go through Nevada on Route 91 into Utah.

They (start) from San Bernardino, California, about five one afternoon. They (wish) to avoid the heat of the desert sun during the day. That (seem) a little silly to the Martins, but they said nothing. Just after dark, at Barstow, they had supper, but (start) off again as soon as they had finished. About eleven o'clock Mrs. Carson said, "I've (want) a cup of coffee for more than an hour, but we haven't (seem) to pass a place large enough to stop. Besides, we've (use) nearly all our gasoline."

Soon they (reach) a neat filling station and restaurant.

"What town is this?" Mr. Carson (ask) the waitress.

When the Martins heard her say "Ludlow," they (jump).

"How far are we from Las Vegas, Nevada?" (ask) Mrs. Carson.

"You're miles from there," replied the girl. "This is Route 66. You probably (miss) the turn in Barstow, sixty miles back."

The Martins (sneak) out of the restaurant and went over behind the car. They (laugh) and (laugh), quietly but emphatically. "Well, for once on this trip, perhaps, we may get what we want!"

They did.

Mastery Test. On a sheet of paper write the numbers 1 to 15. After each number write the correct forms of the verbs in parentheses in the sentence of the corresponding number.

1. The sail was (tear) from top to bottom by the first storm, but the second storm (tear) it loose.
2. Mabbit (attack) the huge pile of letters as deliberately and cheerfully as he would have (attack) a beefsteak.
3. Winfred had (begin) to snore before the ghostly tramping in the attic (begin).
4. This dam was (burst) by the rush of water released when the dam above it (burst).
5. Uncle Arthur was (drown) by the same flood that (drown) Grandpa Frazier.
6. I'm afraid I have (freeze) the same finger I (freeze) last winter. I have heard that a finger (freeze) twice never recovers.
7. I (wear) those shoes until the second half soles were (wear) through.
8. Now Minnie (help) Sue, as Sue had formerly (help) Minnie.
9. He has typhoid because he (drink) water that he should not have (drink) without having boiled it.
10. If the cheering (start) ten minutes ago, the game must have (start) by this time.
11. He had (sneak) down the stairs gaily; now he (sneak) back up the stairs sadly.
12. Unless you have ever (break) an arm, you cannot imagine how I felt when I (break) mine.
13. Under the dean's orders, we painfully (drag) back up the hill the cannon we had (drag) down.

14. The current (bear) our canoe downstream, but their flat-bottomed boat was (bear) even farther off its course.
15. You should not be angry because I (ask) you the same question you had (ask) me.

UNSCRAMBLING BRING AND TAKE, LET AND LEAVE

Diagnostic Test. Read this story, choosing the correct verb forms from the parentheses:

Frank and Harry were having a rather long conversation about (taking, bringing) each other home, as Frank started to (let, leave) Harry's home one afternoon.

Harry began by saying, "(Let, Leave) me (take, bring) you home in the car, Frank. Then, if your family will (let, leave) you do it, you can get your car and (bring, take) me home. That way Mother will have to (let, leave) me go back with you in order to (bring, take) my car home."

"Yes," said Frank, "but Dad hasn't (let, left) me (take, bring) the car away from home for several weeks, because I ruined a tire the last time he (left, let) me use it. He had (let, left) an oilcan sitting on the garage floor, and as I was (taking, bringing) the car out into the driveway, I ran over the can and punctured a tire. Of course, I argued that he shouldn't have (let, left) the can there, and that if he had (taken, brought) it into the house, where it belonged, nothing would have happened."

"With that he probably (took, brought) you to the woodshed," Harry laughed. "Well, it looks as if you'd better (let, leave) me walk home with you and then your father, out of courtesy, will have to (let, leave) you have the car to (bring, take) your guest home. Let's be on our way." As the boys (let, left) the house, Harry said to his mother, "I'm (taking, bringing) Frank home on foot. He will (take, bring) me to the store in his car. We will (take, bring) the bacon you want for breakfast tomorrow."

If you chose all the verbs in the test correctly, you may make up other exercises for your classmates instead of going on with the following explanation.

The principal parts and the meanings of the four verbs used in this exercise are:

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>	<i>Meaning</i>
bring	brought	brought	carry toward the speaker
take	took	taken	carry away from the speaker
let	let	let	allow or permit
leave	left	left	go away from

The correct use of *bring* and *take* depends on the direction of the carrying. Use *bring* when the action is toward you.

One *brings* when he comes, as when you say, "Bring it the next time you're in this neighborhood" or "Bring the basket to me" or "Bring it this way a little."

Use *take* when the action is away from you, as, "Take the rubbish away," "Take that umbrella home with you," or "Take me to your house." One *takes* when he goes.



"TAKE THIS MORSEL AWAY AND
BRING ME A REAL DINNER!"

Practice I. Choose the correct verbs for these sentences. Explain the reason for your choice each time.

1. I had planned to (bring, take) my bicycle over to your house.
2. The next time you come, (take, bring) your sewing along.
3. Please (take, bring) these pans to the kitchen.
4. When you go to Mexico, are you going to (take, bring) home any souvenirs?
5. The delivery boy will (take, bring) these groceries to Mrs. Crandall.

Practice II. Tell under what circumstances *bring* would be correct in each of the following sentences. Could *take* be correct under other circumstances?

1. (Take, Bring) those baskets out of the cellar. We need them in the kitchen now.
2. Who (took, brought) you home from the picnic, Father?
3. Jim had not purposely (taken, brought) the dog to school.
4. Since it looked like rain, we (brought, took) our chairs inside.
5. How many books did you (bring, take) home?

The confusion in the use of *let* and *leave* is caused not so much by similarity of meaning as by similarity of sound. *To let* means "to allow" or "to permit" someone to do something, while *to leave* has quite a different meaning, "to go away from." Thus, we say, "Let me help you" and "Let the man rest there," but "Leave him there" or "He left me in need of help" or "Do not leave the hay in the field." Both "Let me alone" and "Leave me alone" are in good use in the sense of "Stop bothering me," although neither one literally means that.

Say:

Let me go.
Let me drive.
Let me do it.
He let me do it.

Don't say:

Leave me go.
Leave me drive.
Leave me do it.
He left me do it.

The verb *leave* (*left*) should be used only when you can substitute *go* (*went*) *away from* in its place in the sentence.

Practice III. Choose the correct verbs from the parentheses and give reasons for each choice:

1. (Let, Leave) that squirrel go.
2. Don't (let, leave) me in the dark room.
3. (Leave, Let) all your bundles in the checkroom.
4. You should have (let, left) me finish the sentence.
5. I could sing much louder if my vocal instructor would (let, leave) me.

6. We hadn't (left, let) the curtain unroll yet.
7. They (let, left) the oil go to waste.
8. Have you ever (let, left) the car out all night?
9. Bring me that thread, but (let, leave) the thimble in the basket.
10. The baby (left, let) her rattle fall to the floor.

Mastery Test. Set down on a sheet of paper your choices of the verbs in the following parentheses:

1. "Here, Louise," said Mrs. Bauer, "I will (let, leave) you (bring, take) these cookies over to Mrs. Fox, if you wish.
2. You can just (leave, let) the plate."
3. "I see," Louise replied with a smile. "Perhaps when Mary (takes, brings) the plate back, her mother will (let, leave) her (bring, take) some doughnuts with it!"
4. When Louise returned, her mother asked, "Is Jimmy going to (take, bring) you to the dance Saturday evening?"
5. "I should say not!" Louise sniffed. "I'll never (let, leave) him (bring, take) me anywhere again.
6. Why, I wouldn't even (let, leave) him (take, bring) me home from Choral Society last night."
7. "And you have that new dress which Aunt Mildred (brought, took) from New York for you!" Mrs. Bauer pretended serious grief.
8. "I'll just (leave, let) that dress in the box till it falls to pieces, or Aunt Mildred can (take, bring) it back to New York, but I won't —"
9. The telephone rang in the hall and soon Louise returned radiant. "Arthur Wilson is (bringing, taking) me to the dance, Mother!
10. He wants to know whether I mind (letting, leaving) Sam Baldwin and Florence Steele double with us.
11. The boys will (take, bring) us to the Del Prado for supper afterwards!
12. Shall I help you (bring, take) the dinner into the dining room?"

MAKING THE WORDS DISTINCT

Were you ever criticized because you were not understood easily? Was your speech indistinct because the muscles around your mouth seemed sluggish and lazy? Did you

hurry, so that some sounds were mumbled or slurred? Did you skip parts of words or run two words together? Were there times when you forgot final sounds? Here are some common mistakes. Did your critic catch you making any of them?

"jist" for *just*

"git" for *get*

"runnin" for *running*

"kuz" for *because*

"lookit" for *look at it*

"gonna" for *going to*

"ol" for *old*

"ha pas" for *half past*

"ketch" for *catch*

"lected" for *elected*

"eat'n" for *eating*

"wint" for *went*

Practice I. Limber up the lips, jaws, and tongue by saying the following rapidly:

1. Fa fi fi fa fi fi fa fa fa
2. La li li la li li la la la
3. Ma mi mi ma mi mi ma ma ma
4. Tell tales to tiny Tony Trevas.
5. My Mary's asleep by the murmuring stream.
6. Fred flung the flax far, far away.
7. Little Lucy Lane left Larry looking lonesome.
8. When Willie went, with water we washed.
9. Betty's brother brought a bright blue box.
10. Percy proved pretty pleasant.

Practice II. Try these exercises:

1. Shake the head from side to side, allowing the jaws to swing loosely.
2. Yawn, and feel the muscles about the mouth relax.
3. Move your lips, jaws, and tongue in all conceivable ways as you stand before a mirror.

Practice III. Say the following rapidly but very distinctly:

1. ab eb ib ob ub av ev iv ov uv
2. am em im om um ap ep ip op up

Read the following sentences, taking pains to speak distinctly :

3. The old folks fell on their knees to thank him.
4. The boldest of sailors have sailed to the west.
5. Robin Hood meets his match.
6. "Soon was their vision disturbed by the noise and stir of departure."
7. "Speak! Speak! thou fearful guest."
8. I felt a chilly fit.
9. Ghost stories often lack reality.
10. "Into the street the Piper stept."
11. Bob Cratchit carried Tiny Tim.
12. "A hurry of hoofs in a village street, a shape in the moonlight, a bulk in the dark . . . that was all!"

Practice IV. Get permission to read announcements to your class or home room. Ask your listeners to put up their hands if they do not easily understand you.

MAKING THE FACE EXPRESSIVE

Practice I. Standing before a mirror, try showing the following with facial expression alone :

- | | | |
|------------|------------|-------------|
| 1. Horror | 4. Fear | 7. Stealth |
| 2. Anger | 5. Pain | 8. Jealousy |
| 3. Delight | 6. Bravery | 9. Weakness |

Practice II. Have snapshots taken, showing your various facial expressions. Examine them. Does your face say what you want it to say? Practice to get the effects you want.

Practice III. Read a story before a mirror. Work to make your face follow the changes in thought.



SOME QUESTIONS TO ASK

UNIT IV. ENGAGING IN INTERVIEWS

EXPLORING THE FIELD

I. Much of the information we need in carrying on either our business or leisure-time activities we gather through interviews — purposeful conversations, we might call them. Help your classmates compile on the blackboard a list of the kinds of interviews common in the lives of young people and adults.

II. Read the following account of Jim Darrow's interview and prepare to discuss it. You should consider at least three questions:

1. Is the purpose of the interview to get all the information possible on the subject or to get answers to specific questions?
2. Are the questions so stated as to carry out that purpose?
3. Do the opening and the closing suit the situation?

JIM DARROW INTERVIEWS FOR INFORMATION

REPORTER. I'm Jim Darrow, from the school paper, Miss Smith. I have an appointment with you, you remember, to interview you on the value of Latin for high-school students.

TEACHER. Oh, yes. Where shall I begin?

REPORTER. What reasons do your students give for taking Latin?

TEACHER. Some say that they study it as a foundation for other languages, both in vocabulary and grammar. Some regard it as essential to their future work in such fields as law and medicine. Others take it because of their interest in ancient people and ancient civilizations.

REPORTER. Do you think Latin has any social value, Miss Smith? One can go to France and speak French with Frenchmen, but one can't go to Rome and speak Latin with Romans.

TEACHER (*with feeling*). The greatest people, the people most worth knowing, are not always those we meet in the flesh. A knowledge of Latin is a letter of introduction to Julius Caesar, one of the world's greatest generals; to Lucretius, who wrote divine poetry about atoms; to Cicero, whose orations have been imitated for the past twenty centuries; to Virgil, one of the great epic poets of all times.



REPORTER. But why go to all the bother of learning Latin when one can get translations of these great writers?

TEACHER. There is no such thing as an exact translation of any work of literature from one language into another. Translations are only approximations of meanings, because two language vocabularies seldom coincide. Also, in works of poetry or of good prose, there is an appeal in the very way words sound when read. To change these words into another tongue is to sacrifice this music. For instance, a translation of Cicero into English loses just as much of its thundering music as would a translation of Milton into French.

(With this idea the reporter secretly disagrees. He feels that he could be satisfied with the translations, but he discreetly holds his peace. This, he realizes, is an *interview*, not a debate. When Miss Smith pauses, he turns to another idea with a challenging question.)

REPORTER. You mentioned a while ago that some students take Latin to give them greater knowledge of ancient civilizations. Why must one study Latin declensions and conjugations to get that knowledge?

TEACHER. You must realize that declensions and conjugations are only a means to an end — the end of reading Latin as written by Romans. No one can relate Caesar's exploits, for instance, exactly as Caesar did himself. And the lives of *all*

the writers of that age were closely bound up with the life and politics of that time.

(The reporter sees that the time the teacher had promised him is about up, and he searches his mind for a way to end the interview gracefully.)

REPORTER. Miss Smith, I am sure your ideas about Latin will make an interesting report.

TEACHER. I am glad to have been of assistance. I shall be interested to read your report.

REPORTER. You have given me so much material that I had better write it up before I forget it. And thank you for your time.

TEACHER. You're very welcome. I enjoyed talking with you. Come in again.

III. How might this interview have differed if Jim's purpose had been to inquire about the value of Latin for himself personally as he made out his program or to inquire about its value to someone engaged in the vocation which he wishes to enter? If the interview had been unexpectedly interrupted by an important telephone call for Miss Smith, what would Jim have done? Add such experiences of your own as will round out your thought about the interview for information.

IV. Gather further information about interviews with distinguished persons, school-board members, insurance salesmen, and the like. Your teacher will name some member of the class (not one of your intimate friends) whom you are to interview and from whom you are to secure whatever information you think would be helpful. Other classmates will be asked to interview you for the same purpose.

First, make up your mind what information would be useful — how to study, what makes a good movie, how to make a sailboat, or anything else that you think best. Then decide what questions or remarks are most likely to draw out this information. The pupil you interview is likely to think he has nothing worth while to say, and it is your business to help him discover that he has.

V. Can you apply to interviews what you learned about postures in conversations? How might changes in facial expression make your interview more successful? Why not try to use movements of the hands and arms to get and to give information? Dramatize the interview given on pages 147 to 149 and show how hand movements could help each speaker to make his points clear.

Is your voice important in an interview? Will you adapt the volume of your voice for the interview much as you did in conversation? Point out how you might ruin an interview by slovenly pronunciation of words. What about the pitch of your voice? Do you think that might count *for* or *against* you in an interview? Sometimes, when persons get excited, their voices get high, tense, and piercing. What effect would that have on the person of whom you are asking questions? Does *your* voice ever go too high when you are excited? Did you ever try taking a deep breath to help you to relax just before some important occasion? Did you ever try any other means to lower the pitch of your voice? If you wish to do so now, turn to page 172.

VI. Write a report on your interview of your classmate, presenting first the information you got from him, and then in a separate paragraph telling anything this experience taught you about conducting an interview. Your teacher will read to the class such parts of papers as are most enlightening or will turn all the papers over to a committee, which will summarize the important ideas.

VII. Now try for a similar interview either with a pupil in a class ahead of you or with some adult friend or member of your family. If publication of anything which is told you could possibly embarrass the person you interview, you should not repeat it — at least, not without express permission.

VIII. Challenge the soundness of the guides on page 151. Reject, revise, or accept each one. Add any which your experiences suggest. Use the list you decide upon as an aid in carrying out your interview.

Guides for Interviewing

1. Be as well informed as possible concerning both the subject and the person to be interviewed.
2. Make an appointment, if possible. At least, be sure the time chosen is convenient for the one interviewed.
3. Introduce yourself courteously, and state your purpose clearly and concisely.
4. Prepare beforehand a list of possible questions. Be guided by the situation as to which of these questions you actually ask and what order you follow.
5. Take a deep breath before you begin.
6. Keep your voice well modulated.
7. See that your posture is appropriate and that your face and hands help you to make your questions or answers clear.
8. Limit the interview to a reasonable time or to that allotted.
9. Be sure to express your gratitude for the time and attention given you.

ON THE TRAIL OF INFORMATION

I. Which of these possible activities interests you most? Not more than ten minutes will be allowed in class for discussion before a choice is made by class vote. If you have a strong preference, be prepared to show your classmates, in not more than one minute, why your topic would be best.

1. *Becoming better acquainted with your own school:* the courses it offers and the possible electives; the special interests and duties of the administrative officers and office assistants; ways in which any of the teachers have distinguished themselves in the community or in professional circles; the human side of some of the teachers — their hobbies and sports; student organizations; leading student personalities; and so on
2. *Becoming better acquainted with your city government:* what officials you have, their duties and their personalities

(If you are in a large city, the topic as stated will probably be all that you can handle, for you will need to interview members of both major parties in order to get a fair picture of the actual situation. If your city or town is quite small, you may include your county government.)

3. *Compiling a biographical dictionary of your English class* (Each pupil will have to be interviewed by another student, who can write him up much better than he could do it himself. If possible, the biographer should also interview some members of his subject's family.)
4. *Finding out what the people of your community read*: what books, magazines, and newspapers; and, in the magazines and papers, what parts (Perhaps you can also find out why. You will need to arrange for interviews with a fair sampling of the community and also with any booksellers and distributors of newspapers. Remember that many drugstores sell magazines and rent books.)
5. *Studying the photoplay tastes of the community* (Be sure that you get a fair sampling of all the kinds of people, and do not fail to interview the men who manage the motion-picture theaters.)
6. *Trying to find out what qualities or achievements really contribute to popularity* (You can arrange to interview one another, so that every pupil in the class can really speak anonymously through his interviewer; or you can take an older class in the school and try to get the members' opinions on the subject. A somewhat different attack would be to select six or ten of the most popular boys and girls in school and then to interview not only them but their teachers, friends, and mere acquaintances.)
7. *Trying to find out whether it is really worth while to go to college* (Successful men who went to college and others who did not go should be able to throw light on the problem, and perhaps interviews with a few financially unsuccessful college graduates might help. Keep in mind that making a living is not all of living, and try to discover the effect, if any, of college training on friendships and leisure interests and occupations. Do not forget to include a considerable number of women, both business-women and homemakers.)

II. After deciding on a project, make a tentative list of the persons to be interviewed. Between this and the next session of the class think over the specific items of information you wish to secure and what possible questions or statements you should use to get them.

Working as a class group, list in parallel columns the items of information to be sought and possible questions or statements to draw them out.

Hand to a committee your first, second, and third choices of persons to interview. You will get better interviewing experience and probably better results in your investigation if you avoid not only your relatives but also any close family friends. Under the teacher's supervision have the committee assign each pupil two persons to interview.

III. Before actually conducting either of your interviews, study "Tactful Sentences" and "Concise Sentences," pages 154 to 158, and "Using Appropriate Words," pages 166 to 170. Review also the helps on posture, facial expression, voice adaptation, and pronunciation given on pages 15 to 18 and 143 to 145.

As soon as you have held your first interview, report that fact to your teacher and be prepared to tell the class, not what you learned about the topic of your interview, but what you learned about interviewing—a difficulty which you encountered that you do not know how to overcome; a mistake you see how to avoid next time; or a procedure that was particularly effective.

If called upon to tell about your interview, make your report rather brief, emphasizing only the phase of the experience which you think may be helpful to your classmates.

Your teacher may prefer to save class time by having you write this report and then read to the class only the most valuable parts of it. If so, the directions just given for an oral report will do equally well for a written one.

IV. File with your teacher a written report of the information gained through each interview. Appoint a committee to

work with your teacher in deciding how this material can be presented to the class. Perhaps there are some questions to which each interview gives directly or indirectly a *yes* or a *no* answer; such a question may be treated statistically by examining the papers or by asking members of the class whose interviews give affirmative answers to hold up their hands. Some colorful statements by the persons interviewed ought to be presented in full.

V. Hold a brief class discussion of what you have learned about interviewing. What good points does each of you have as an interviewer? what faults? How can the faults be overcome? What changes and additions would you make in the guides for interviewing given on page 151?

TACTFUL SENTENCES

Someone has said that Abraham Lincoln had an instinct for shaping a sentence to fall on its softest side. Such tactfulness had its main root, of course, in a genuine concern for the feelings of other people, young or old, powerful or helpless; but it depended also on his command of sentence patterns. This command, Lincoln himself tells us, he acquired in the rigid discipline he gave himself as a young man in phrasing his thoughts accurately.

Your respect for the persons you are interviewing in your school projects is genuine, and if you will stop to think that they are giving you their time, with no motive except kindness, you, too, will surely be grateful. Your regard will show in unconscious ways, such as adaptation of voice, posture, and facial expressions; but it may be obscured by your language unless you give some thought to it. You must keep in mind the effect on the other person of your words, phrases, and sentences.

I. Consider the second sentence of Jim Darrow's interview on page 147:

I have an appointment with you, you remember, to interview you on the value of Latin for high-school students.

This is a statement. It gives the purpose of the interview, carries a reminder of the appointment, and at the same time tactfully assures the teacher that Jim knows she has not forgotten her appointment. Suppose that he had included the same ideas in question form, what would have been the effect?

Do you remember that I have an appointment to interview you on the value of Latin?

Not very complimentary, you say.

Set down some well-intended but unfortunate opening sentences which Jim might have used. How would "I'm Jim Darrow, from the school paper, to interview you on the value of Latin" have affected Miss Smith?

II. Suppose, however, Jim had not made an appointment but had met Miss Smith in the hall and decided to interview her then and there. His opening sentence might well have taken one of the following forms:

Miss Smith, may I talk with you for a few moments about the value of Latin for high-school students?

Have you time now, Miss Smith, to tell me what you think about the value of Latin?

Even in the spontaneous interview, a statement may sometimes carry greater appeal than a question. For example:

I wish you would tell what you think about creative writing.

I do want to know of what value you think geometry is to the average student.

However, such a statement should, of course, be preceded by some such question as:

Are you busy just now?

Have you time to talk to me just now?

Write out for discussion in class five ways in which Jim might have begun the interview if he had made no appointment. Two or three of these should be good ways, and the

others may be well-meaning but blundering; mix up the good and the poor or put either kind first, but do not indicate which are which. Your teacher will have some pupils read their approaches aloud for selection by the class. If you do not have a chance to do this, exchange papers with a classmate and try to pick out the good approaches. Confer with your partner to see whether you agree as to why certain openings are bad.

III. Discuss the following sentences as openings in either a spontaneous or a planned interview:

1. Oh, Miss White, you do know so much about Spanish!
2. Hey there, Mr. Jones! Give us your opinion about mathematics.
3. I have to interview you on the subject of art.
4. Tell me what you think about the value of art to a boy going into business.
5. I want to know what you think about mechanical art.

IV. From literature find an example of an interview. Ask a friend to practice it with you. Each of you should read a part and demonstrate how changes in pitch of voice and speed of speaking help to make the ideas clear and attract and hold the attention of the other person.

V. Write an interview in the presentation of which you can use a very low, quiet voice, a very high-pitched voice, a very rapid rate of speaking, and a very slow rate. Notice how the members of your audience listen more intently every time a change is made.

VI. Gather pictures of men and women conferring or being interviewed. Using these pictures, show how hand and arm movements help to make ideas clear. Are there times when you can guess what is being said by such movements alone?

VII. Work for variety in speaking by learning to go up and down in pitch and faster and slower in rate. This practice will save you from using a high pitch and a rapid rate just because you are ill at ease, when the thought you

wish to give requires a low-pitched voice and slow or average speed. Use the following selections:

1. "Roll on, thou deep and dark blue ocean, roll."
2. "Sweet and low, sweet and low, wind of the western sea."
3. "Does the road wind uphill all the way?
Yes, to the very end."
4. I won't do it! *You — won't — do — it — eh?*
5. "All the world's a stage, and all the men and women merely players."
6. "The day is cold, and dark, and dreary."
7. I'm tired out.
8. Be calm; it may be interesting to try to work this out.
9. Twenty years of struggle ends in this!
10. "And I would that my tongue could utter the thoughts that arise in me."
11. "Humanity with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate!"

CONCISE SENTENCES

An interviewer should use direct, concise questions or statements. Conciseness is desirable because time is limited; but, more important, direct statement is clearer and more satisfyingly businesslike.

I. Which greeting below is more effective? Why? Which opening statement is better?

1. (a) I am Jim Darrow, from the school paper.
(b) I am Jim Darrow. I am a reporter for the school paper.
2. (a) I have an appointment with you, I believe, for an interview on the value of Latin for high-school pupils.
(b) I have an appointment with you, I believe. I have come to interview you on the value of Latin for high-school pupils.

In sentences 1 (a) and 2 (a) mere prepositional phrases do the work which is done by whole sentences in 1 (b) and 2 (b).

Reconstruct the following interview openings to make them more concise and businesslike:

1. I am Susie Smith. I am attending the Arts and Crafts School. May I interview you on the subject of commercial art as a vocation? What are the opportunities for a girl today in that field?
2. This is John Eldridge, you remember, Mr. Jackson. You offered to lend me some books on aviation. I want something on the glider, especially. I have to make a report to my aviation club.
3. I am a member of the sophomore English class. We are working on interviewing at present. Have you any books for us on that subject? We should like to have them placed on a reserve shelf here in the library.
4. I am Jack Jones. I come from the sophomore class of the Washington High School. We are considering the amount and kind of English training required for various vocations. What do you think about this subject in reference to garage work?

II. In some cases questions may be improved by using gerunds, as in the following examples:

- (a) Why do your pupils take Latin? Please tell me the reasons they give.
- (b) What reasons do your pupils give *for taking Latin*?

The gerund phrase in (b), *for taking Latin*, is really necessary to the condensation.

Reconstruct the following questions to make them more direct and more concise:

1. First-year Latin might be taught chiefly to show the origin of English words. Would you be in favor of that?
2. French might be substituted for Latin in the Social Studies Course. Would there be any disadvantage in that?
3. Would it be all right to give up the English-into-Latin exercises which pupils dislike so much? Would it do any serious harm?
4. Do you approve Superintendent Olson's idea? He is planning to offer an elective in all courses.



AT THE SALES COUNTER

I. Have you ever failed to find what you wanted in a store, although it was there? How did that happen? Have you ever failed to buy because you lost confidence in the salesperson? Have you ever bought something which you found, when you reached home, was not what you supposed it was? How did that happen? Was it because you did not have clearly in mind the need the article must fill or because you failed to make all the inquiries you should?

If you can remember no such shopping experiences as these, interview one of your parents or some other adult to secure an incident of this kind. What will you tell or ask the adult whom you interview? You must stimulate him to recall the incident and then make sure that you get at the cause of the failure or the mistake.

Tell your own or your secondhand experience to the class, giving enough detail to make the account interesting, but focusing on the slip in thinking or in speaking that made the transaction haphazard.

II. Participate in some buying interviews, either through direct experience or through realistic dramatization. Before participating in your actual or dramatized buying interview, do activities III to VI on pages 160 and 161.

III. What gave the following simple conversation over the counter some of the elements of an interview? What interviewing standards did the buyer observe as to opening and closing and as to questions or statements throughout?

MR. JOHNS. I want a pair of heavy-grade, black, wool socks, size eleven.

CLERK. Yes, sir. Will these do? We are having a sale on these — six pairs for five dollars.

MR. JOHNS. They aren't as heavy as I'd like.

CLERK. These are concentrated wool; they are really warmer than thicker socks.

(Mr. Johns wonders if the clerk is sure of his facts and, furthermore, he thinks that he can get the kind he is used to for less than the price which the clerk has quoted. These opinions, however, he keeps to himself, since he realizes that in this particular case he would gain nothing from discussion.)

MR. JOHNS. I think that I'd prefer the heavier socks. Have you any in stock?

CLERK. We have a few. Do you want them to wear with riding boots?

MR. JOHNS. No, with hiking boots.

CLERK. I'm sorry, but we are out of the heavier grade for hiking boots just now. If you'll leave your name, I'll be glad to notify you when our new stock comes in next week.

MR. JOHNS. I'll need them before that time. Thank you.

After you have studied the interview above for content, demonstrate how an unpleasant, high-pitched, rapid voice, with inarticulate pronunciation, might easily mean inconsideration from the clerk.

IV. Discuss your reaction to the following comment, which a store clerk made: "I can tell by her voice that I won't have to be particular in serving her."

V. Let the various members of the class interview a number of clerks who sell different kinds of merchandise. You might find one who would come to your class for a public interview. Get from your interview all the hints you can on buying, and report them to the class.

Ask whether these clerks judge people by the pitch and rate of speech. Do they notice facial expressions and gestures as guides in discovering the wishes of customers?

VI. Discuss as a class the following suggested guides for buying. Pass on each point separately, and then add to those which you accept any of your own which you think important.

Guides for Buying

1. Before going to the store, decide on the following points:
 - (a) Present possessions, needs, or interests of the person for whom the purchase is to be made
 - (b) The amount you can or will pay
 - (c) Vital details you must know — size, color, materials
 - (d) Points on which you are not open to suggestion
 - (e) Points on which you may wish or need the suggestions of clerks or displays
2. Be definite in your opening request and in all questions and statements throughout.
3. Be open-minded as to suggestions, or politely firm, according to circumstances.
4. Be courteous in manner.
5. Use a voice that has appropriate volume, pitch, and rate.
6. Let your face and hands help you in making yourself understood.

VII. After the real or dramatized interviews, consider again the guides for buying which you have accepted, and mark with an asterisk (*) those which you feel are most important. Mark with a dagger (†) the ones which you think you are most likely to forget in practice.

Make a class list of those guides which the majority have marked with both an asterisk and a dagger. Try to find time for further practice on these guides.

THE APPLICATION INTERVIEW

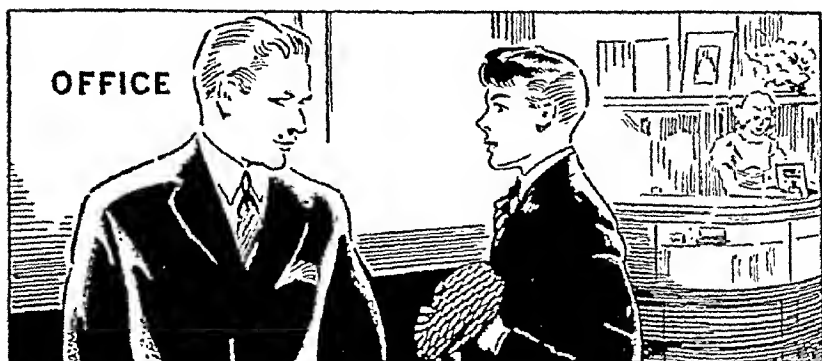
I. In applying for a job, you find yourself faced with the necessity of double preparation. You must prepare both to interview and to be interviewed. Although in most cases the prospective employer is the interviewer, the relationship is sometimes completely reversed, and the applicant finds himself interviewing the employer. Indeed, within any one such interview the roles may be reversed swiftly, as between the teams in a basketball game. This makes the interview of application a very interesting game.

Any of the situations suggested below may be possible as real experiences for you. If you cannot have these or other real experiences, dramatize one of these. The value of such dramatization will depend on the extent to which you give it reality. If you are really being interviewed by a prospective employer, you need not join any of the dramatization groups.

Divide the class into groups of six each and each group into three pairs. Each pair will dramatize one of the following situations or a similar one about which more information is available. Secure as accurate and detailed information as you can about the details of such an interview as the one you are going to dramatize; be as realistic as possible.

1. Applying to a person whom you do not know for non-commercial, part-time employment — personal service, or help about the employer's house or yard (Caring for children while the mother is at the club or goes to the theater and mowing a lawn would be typical of the employment sought.)
2. Appearing on the employer's request after writing a letter in answer to a blind advertisement (Your letter has made some impression, and now you are probably competing with from two to six others for the position.)
3. Calling at the employer's office in answer to an advertisement (There are a number of other applicants on hand at the same time.)

4. Applying for employment at the office of an employer whom you think likely to need help now or soon, although he has not advertised (For example, many stores need to employ extra salespersons for Christmas and other holiday buying, and an application just before the beginning of such a season would be in order.)



While you are planning one of these real or dramatized employment interviews, do activities II to V which follow, and study "Using Appropriate Words," pages 166 to 170.

II. If you saw one of the following classified advertisements in your newspaper and wished to apply for the job, how would you go about it?

WANTED — Boy to assist in grocery department, Crystal Market, Washington and Main streets.

WANTED — Girl to demonstrate hand-loom weaving. Exchange Gift Shop, 1041 South Broad Street.

As you think of your own case, weigh the merits of Gene Thompson's handling of the matter, as outlined below. Gene had entered the store and had asked a clerk for the owner. The man indicated by the clerk was busy with a customer. When he was free, Gene approached him.

GENE. Good morning, sir. My name is Gene Thompson, and I'm answering your ad for a boy in the grocery department.

OWNER. Have you ever worked before? Did you ever do any selling or delivering?

GENE. I've delivered papers for two years, but I've never done any selling. I've done considerable shopping, though, and I know many of the prices of groceries.

OWNER. There's more to selling than knowing the prices.

GENE. I'm sure I'll be able to pick it up quickly. If you would like to check up on my ability and character, you may call the principal of the Edison High School and the circulation manager of the *Daily Journal*.

OWNER. I'd thought of hiring an older student. I don't think you're strong enough for the work.

GENE. I'm stronger than I look. In fact, I was on the football team last year.

OWNER. Do you know the city?

GENE. Yes, sir. As I told you, I delivered papers for two years, and, furthermore, I have lived here all my life. Also, I have a driver's license, if you should wish me to drive a truck. I have driven several years without any accident.

OWNER. Well, I'll look up your recommendations, and if they are satisfactory, I'll hire you. The hours will be from three-thirty to five during the week and from nine to six-thirty on Saturday. The job carries a salary of ten dollars a week.

GENE. That sounds very satisfactory. I'd certainly like to work here.

OWNER. Well, I'll look up your references and let you know.

GENE. I'd be very glad to come around tomorrow after school to see what you've decided. I'm sure my references will be satisfactory.

OWNER. Very well.

GENE. Thank you. Good-by until tomorrow at three-thirty.

Gene's preparation. What definite details about the job were given in the advertisement? Could Gene have been sure from the advertisement whether his job was to be extra clerk, stock boy, storeroom helper, or delivery boy, or any combination of these? Judging by his actions, do you think he must have been familiar with the store?

His procedure. Were Gene's references intended to serve for this particular job or were they all of the general-character type? Was he just tactfully positive about his qualifications

or did he boast and promise too much? Was there any need for him to be courteous even in the face of discourtesy?

III. Discuss in small groups any application experience which you have had or which has been thoroughly described to you. Does the following list cover the details which the average person needs to consider? With which of these details would the employer be most concerned? the applicant?

Hours (set or irregular, length)

Wages (by the hour or by the week)

Working conditions (out of doors or in, under artificial light or natural, in a noisy place or quiet)

Duties (what they are, whether specifically set or generally outlined)

Equipment or tools required of employee (lawn mower, bicycle, etc.)

Special training or skill necessary

Personality demands (ability to keep head under excitement, to work with people, to take responsibility)

List of references (for a specific kind of work or for character in general)

Discuss from the standpoint of getting a position the first three guides on page 151, remembering that either employer or applicant may be the interviewer.

IV. Interview the advisers who handle such problems in your school, and also employers in your community, for hints to applicants.

V. Decide on some guides for application interviews. Start with the guides for interviewing on page 151. What details would you omit? What would you add? What words would you change? What about physical preparation, such as hairdress and clothing?

One group suggested calling these standards the "Triple C" standards — Confidence, Courtesy, Conciseness. Have you any more effective words or a better-sounding pattern on which to arrange a set of standards?

VI. After all the interviews in your group of six have been carried out, reconsider the guides you have set up. Are they adequate? sound? too elaborate? In future experiences of this kind, which you are almost sure to have, what will each individual need to watch most?

VII. Choose one of the interviews for presentation before the whole class. If there is not time for one from each group, draw lots.

USING APPROPRIATE WORDS

In developing your vocabulary for interviewing, stress the *suitable* word and the *tactful* word. They are the means of opening to you the thoughts and experiences of the person you are interviewing.

I. Select the tactful word from each of the following pairs, and explain your choice:

large, fat
flat, apartment
skinny, slender
job, position
stupid, retarded

want, wish
huh? what?
uh huh, yes
cop, policeman
thanks, thank you

II. For the interview which you are planning, prepare a list of tactful words contrasted with their tactless parallels. Discuss the different effect each word might have upon the person you are interviewing. For example, "Madam, do you own a flat?" unfavorably affects the person being interviewed, because the word *flat* carries the connotation of something old and shabby. But "Madam, do you own an apartment?" favorably affects the person being interviewed, because the word *apartment* carries the connotation of something modern and well kept.

III. In selecting the tactful words for your interviews, be guided by the quotation: "Better be inappropriately simple than inappropriately flowery." Do not, like Micawber, say, "He signified, sir, that he desired to rent an apartment." State the simplest idea in its simplest form.

On the other hand, do not mistake a slang expression or a colloquialism for the simple word. Words can be simple and at the same time dignified.

Dignified

employ
discharge
home
crying
complaint

Undignified

hire, sign on, take on
fire
joint, diggings
bawling
howl

Rewrite the following florid, pompous sentences in simpler, more effective language :

These suits are the most superlative values ever displayed in this magnificent emporium. The sterling materials of which they are fashioned were chosen with meticulous care by our connoisseur agent from the gorgeous fruit of the looms of the Kilgallen Company, premier woolen fabricators of County Meath. The styling was done in the exclusive ateliers of the Paris Suit Company and is the utmost quintessence of the reigning mode. The amazing low price is possible only because of a tremendous purchase. They are prodigious bargains.

IV. There are several degrees of formality in language, besides downright illiteracy.

One may be quite formal and use only very dignified words. He may on such an occasion prefer *employ* to *hire*, *position* to *job*, and *discard a machine* to *scrap* or *junk a machine*. Speaking in this manner, one must certainly avoid not only mistakes but also slang, if he is not to be ridiculous.

At another time the same person, talking perhaps with people he knows fairly well, may be a little less formal and use words which in the dictionary are marked "colloquial." *Colloquial* does not mean, as too many suppose, "illiterate" or "wrong"; it means suited to informal speech and to conversation among acquaintances. In such circumstances one may speak of a man's being *fired*, whereas in formal speech he would say *discharged*; he would not hesitate to say that a worn-out car had been *scrapped* or *junked*.

Slang is condemned by many, but almost all of us use it. Some slang is quite proper under some circumstances. Such phrases as *cut it out* for *stop*, *kids* for *children*, and *our gang* for *our clique* are, within one's family and among intimate friends, quite permissible. They are to language about what bathing suits and lounging robes are to dress — right enough in their place.

On the other hand, "skirt" for *woman* or *girl*, "sinker" for *doughnut*, and "guts" for *courage* are in bad taste. "Fine as a frog hair" attracts attention to itself and away from its meaning; therefore it is undesirable. Such expressions should be avoided always, everywhere.

Here are some formal expressions, some colloquial ones, some slang, and some illiterate expressions. Copy the lists and add to each.

<i>Formal</i>	<i>Colloquial</i>	<i>Slang</i>	<i>Illiterate</i>
undesirable		not so hot	punk
to discard		to junk	
delightful		swell	
cheated		stung	
plan	calculate		
bankrupt		broke	busted
was not	wasn't		wa'n't
May I			Can I
amused		tickled pink	
jail		hoosegow	
somewhat silly	kind of silly		
finish	get through		
Father	Dad	my old man	
very cold		awfully cold	
behind	back of		in back of
much	a great deal	oodles	
mend	fix		
arrange	fix		
must	have to		gotta
good-by		<div> <div></div> <div>So long</div> <div>I'll be seeing</div> <div>you</div> </div>	

V. Words must be suitable also to each other. *Just grand* in the sentence "The technique he displayed in the allegro movement was just grand" is not suitable to the other words in the sentence. So are words in the last two phrases of this sentence: "He faked a pass, ran wide, cut back at the twenty-yard line, reversing his field with the fluid grace characteristic of a Nijinski."

To introduce a slang expression when one is speaking or writing in dignified or formal style is like wearing tennis shoes with formal clothes.

Pick out the unsuitable words in the following sentences:

1. The count of Gehrig was three and two, with two away in the last half of the ninth, as Feller's ball came toward the plate, describing a graceful arc in the dust-filled sunshine.
2. Cézanne's earlier works are marked by paint sloshed on in great gobs in his endeavor to imitate the old masters.
3. A solemn hush fell over the crowd. This was the greatest of all tributes — silence. You could have heard a pin drop.
4. "Knock somebody down," the coach requested.
5. Part of Shakespeare's greatness lies in the excellence of his character delineation; his folks seem as real as your next-door neighbors.

VI. Prepare five sentences of your own in which there are combinations of words unsuitable to each other.

VII. With one of your classmates act out an interview for a job, using bodily action alone. Begin by doing something that will help your audience to get the setting for your interview. Then hold the interview without words, and see whether your classmates can guess the occasion.

VIII. By posture, facial expression, and gesture, show the following outcomes of interviews:

1. No, I'm sorry; I cannot hire you.
2. Well, if you will come in tomorrow I can give you a definite answer.
3. Yes, indeed, you are just the person.

4. I'm sorry, but I prefer the other boy ; he has had better training.
5. I wish to have you interview the president before I give you a final answer.

IX. Gather pictures of men and women who might be prospective employers. Present them to the class with a short statement of what you believe you know about them from the way they look and act.

X. Take one of the interviews in this unit. Demonstrate before the class how each speaker can make a good impression by well-modulated, careful speech and a poor impression with loud, high-pitched, slovenly speech.

XI. Use appropriate voice and bodily action to represent the following persons participating in interviews. Then tell which ones you would most like to imitate.

- | | |
|---------------------------|-------------------------|
| 1. An affected girl | 6. A crude deck hand |
| 2. A coarse scrubwoman | 7. An efficient manager |
| 3. A bossy school teacher | 8. A successful farmer |
| 4. An excellent violinist | 9. A shiftless farmer |
| 5. A capable stenographer | 10. A successful actor |

SELECTING FRESH ADJECTIVES

Very often in interviews we need to use a broad vocabulary so that our thoughts will not appear clothed in such worn and faded words as *nice*, *fine*, *grand*, and *wonderful*.



I. How could you describe each of these without using the word *nice*?

- | | |
|-----------------------------|-------------------|
| 1. A nice day | 6. A nice house |
| 2. A nice dress | 7. A nice trip |
| 3. A nice teacher | 8. A nice job |
| 4. A nice painting | 9. A nice game |
| 5. A nice time at the party | 10. A nice family |

II. Can you help Dick to get the job for which he is applying? Substitute more exact descriptive adjectives for those in italics.

I think it would be *grand* to work here, Mr. Jones. I've heard you're a *swell* person, and the place looks *ritzy* to me. I have a *wonderful* job, but the salary isn't so *hot*. You're offering a *nice* salary, though, and I think the work would be *fine*.

MORE EXPRESSIVE GESTURES

I. Stand behind a screen with only your hands showing. Indicate the following emotions by the hands alone:

- | | | |
|----------|--------------|----------------|
| 1. Fear | 4. Precision | 7. Nervousness |
| 2. Agony | 5. Weariness | 8. Calmness |
| 3. Joy | 6. Cruelty | 9. Superiority |

II. Try to represent the following statements by gestures alone:

1. I won't do it!
2. Never, never, never.
3. It was so long and so wide.
4. It was sticky and messy.
5. I loved to feel it.
6. He writhed with agony.
7. It is your responsibility.
8. I am starving — just a few cents, please.
9. I don't know where to turn, I'm so nervous.
10. Isn't it calm and cool here?

APPROPRIATE PITCH

I. Speak the ten sentences at the bottom of page 171 with particular attention to changes in pitch.

II. Count from 1 to 10, first with rising inflection, then with falling inflection.

III. Say the alphabet, letting your voice rise and fall in pitch.

IV. Deliver the following sentences with marked pitch change:

1. How I spend my money? That is my affair!
2. The prize? No, that is too good to be true.
3. Let me talk to you. I know you will feel better.
4. The Indians were wronged by the whites.
5. I am innocent. That is all I wish to say.
6. Did he mean that? How could he!
7. It can't be true! Who told you?

V. Give excerpts from literature that require marked change for effective reading. Work for voice improvement.

VI. Write some sentences that you can read for practice in pitch change.

APPROPRIATE RATE

Read the following selections with appropriate pauses for clarity of meaning:

1. "We kind o' thought Christ went agin war an' pillage."
2. "Silence that spoke, and eloquence of eyes."
3. "Honors come by diligence; riches spring from economy."
4. "There was never a good war or a bad peace."
5. "It is one thing to see your road, another to cut it."
6. "Soldier, rest! thy warfare o'er."
7. "That fellow seems to me to possess but one idea and that the wrong one."
8. "Friends to whom you are in debt you hate."
9. "It was roses, roses, all the way, with myrtle mixed in my path."
10. "We can live without friends, but not without cooks."

OTHER INTERESTING THINGS TO DO

I. If you are a newcomer, interview representative students and faculty members, in order to become better acquainted with the school, its history, its present policies and procedures, its personalities, its clubs, and its student-body activities.

II. Interview a representative of some field of activity — an artist, for example, or a coach or a businessman or a professional man — as to the relative importance in your chosen vocation of some subject which you are taking.

III. Interview a student in your school who has just returned from a trip or has witnessed an important event or has participated in a community enterprise of special interest to the class.

IV. Interview some faculty member or some member of the community on a similar subject. Your principal, for example, may have had a narrow escape from a shark or added a new snake to his collection last summer.

V. Your class or club is planning to present a gift to the school, to give a party, to purchase a radio, or to decorate a room. You are appointed as purchasing agent or as a member of a purchasing committee. Conduct a class discussion to bring out points which you must cover in your buying interview or interviews.

VI. Report on an interviewing scene you come across in your reading. Mr. Squeers in *Nicholas Nickleby* interviews prospective pupils for Dotheboys Hall, for example, and Schoolmaster Gradgrind explains his views on teaching to interviewers in *Hard Times*; Micawber's life in *David Copperfield* is filled with interviews.

VII. Conduct imaginary interviews with literary figures, with real figures of the past, or with real people of today who would probably never come within your actual interviewing range. Such interviews add stimulus to reading, give practice in characterization, and force one to distinguish between fact and fancy.

VIII. Secure through interviews information as to those school subjects in which you are most interested or those which you need to know about in order to plan your course.

IX. Along with these private interviews, you might plan a series of public interviews. Invite a teacher or someone from the community to present each subject and to answer questions asked by the pupils. Some schools include such interviews as a regular part of their counseling program.

USING THE LIBRARY

My books I can study when I choose; for they are always disengaged.

CICERO

If you would like to contact well-known personalities through diary, autobiography, and biography, these titles will interest you:

Antin, Mary	<i>The Promised Land</i>
Arliss, George	<i>Up the Years from Bloomsbury</i>
Barnum, P. T.	<i>Struggles and Triumphs</i>
Brown, Demetra Vaka	<i>A Child of the Orient</i>
Bryan, George Sands	<i>Edison, the Man and His Work</i>
Byrd, Richard E.	<i>Discovery</i>
Byrd, Richard E.	<i>Skyward</i>
Damrosch, Walter	<i>My Musical Life</i>
Dressler, Marie	<i>My Own Story</i>
Keller, Helen	<i>The Story of My Life</i>
Kent, Rockwell	<i>Wilderness</i>
Lagerlöf, Selma	<i>Memories of My Childhood</i>
Laughlin, Clara E.	<i>Traveling Through Life</i>
Lindbergh, Anne Morrow . .	<i>North to the Orient</i>
Linderman, Frank B.	<i>American; The Life Story of a Great Indian</i>
Morse, Constance	<i>Music and Music-makers</i>
Muir, John	<i>The Story of My Boyhood and Youth</i>

Panunzio, Constantine M.	<i>The Soul of an Immigrant</i>
Pupin, Michael I.	<i>From Immigrant to Inventor</i>
Rockne, Knute K.	<i>Autobiography</i>
Roosevelt, Theodore	<i>Diaries of Boyhood and Youth</i>
Schultz, James W.	<i>My Life as an Indian</i>
Scudder, Janet	<i>Modeling My Life</i>
Steffens, Lincoln	<i>Lincoln Steffens Speaking</i>
Steiner, Edward A.	<i>From Alien to Citizen</i>
Sugimoto, Etsu Inagaki	<i>A Daughter of the Samurai</i>

And what about such names as Leonardo da Vinci — artist, sculptor, mathematician, musician, architect, engineer, philosopher — and Benjamin Franklin — writer, publisher, scientist, and statesman — and Pythagoras and Archimedes and Euclid? Your librarian and your reading lists will help you to find books suited to your own needs and interests.

If you would inquire further into the art of interviewing, the following titles are recommended. Can you suggest others?

Bok, Edward	<i>The Americanization of Edward Bok</i>
Gibbs, Sir Philip H.	<i>Adventures in Interviewing</i>

CORRECTIVE EXERCISES

ADJECTIVE OR ADVERB?

Diagnostic Test. In each pair of words in the following parentheses you have a choice between an adjective and an adverb. Number a sheet of paper from 1 to 10 and write the correct words from the parentheses beside the corresponding numbers of the sentences.

1. Although John did not speak (rapid, rapidly), he spoke (easy, easily).
2. Sam always speaks (quiet, quietly), but his voice sounds (real, very) clear.
3. I went (direct, directly) to the field, but the game was over.

4. I (sure, surely) was disgusted.
5. The game was a (real, very) exciting one. I (sure, surely) enjoyed it.
6. (Almost, Most) all boys like to play ball.
7. Father is (some, somewhat) better today, but Mother feels (bad, badly) now.
8. Jack (sure, surely) likes to play table tennis, although he does not play (good, well).
9. They disappeared very (sudden, suddenly).
10. I was (most, almost) ready to decide.

Did you make any mistakes? Or do you wish to know why you were right? Then study the correct sentences below:

1. He is a *graceful* dancer. He dances *gracefully*.
2. He is a *good* boy. He behaves *well*.

What words do *graceful* and *good* modify? What part of speech must they be? What words do *gracefully* and *well* modify? What part of speech must they be?

Study also the following sentences. Prove that the italicized words are correctly used.

3. That was a *sure* sign. I *surely* was surprised.
4. It was *real* leather. I was *really* (or *very*) glad.
5. It was a *bad* break. He was hurt *badly*.
6. It is an *easy* mark. John can hit it *easily*.

Prove also that the adjectives *some* and *most* and the adverbs *somewhat* and *almost* are correctly used below.

7. I had *some* candy. I was *somewhat* tired.
8. *Most* students are industrious. *Almost* all students go to the games.

Why is it incorrect to say "some tired" or "most all"?

Remember that there are some words that are generally used as adjectives and others that are generally used as adverbs. A list of the chief troublemakers is given at the top of page 177. Consult the dictionary when in doubt.

Generally adjectives

good
real
easy
some
bad

Generally adverbs

well
really
easily
somewhat
badly

Practice I. Choose the correct words from the pairs in the parentheses and give reasons for your choice.

We had a (real, very) good time at the cottage last summer. Although some people believe the work is (sure, surely) harder at a camp, we did it (easy, easily) and did it (good, well), too. Of course, we were (some, somewhat) handicapped by not having home conveniences, but the girls cooked almost as (good, well) as if they had possessed a stove. And hunger made everything taste (good, well). A (sure, surely) way to make the work (easy, easily) is to joke while you work. Then you (most, almost) forget it's work.

Practice II. Some words are correctly used as either adjective or adverb. Prove by the dictionary that the italicized words in the following sentences are correctly used:

1. It was a *hard* subject, and he had to work *hard*.
2. He talked *loud* in order to be heard above the *loud* noises.
3. We dug *deep* and made a *deep* well.
4. The sign read "Go *slow*."
5. Cross *quick* before the light changes.
6. She is *well* as long as she sleeps *well*.
7. You will have to look *close*.

Look up in the dictionary the part of speech of each of the following words: *ill*, *right*, *cheap*, *clear*.

Suppose someone asks, "How do you feel?" The following answers would be correct:

I feel sad.	I feel ill.	I feel unhappy.
I feel sorry.	I feel bad.	I feel well.
I feel sick.	I feel happy.	I feel good.

The verb *feel* in such a sentence is only a linking verb; *am* could be substituted for it without changing the meaning or the grammatical construction.



DOES HE FEEL *BAD* OR *BADLY*?

Confusion sometimes arises over *I feel bad* and *I feel good*. *I feel bad* means either "I feel sick (ill)" or "I feel sad (sorry, unhappy)." *Bad* is quite correct; but if you are uneasy about it, use the more exact *sad* or *sick*. *I feel good* means "I feel happy (glad)." Its use as the opposite of *I feel sick* (ill) is questionable, and *I*

feel well (that is, not ill) is safer.

Practice III. Decide on the correct forms for these blanks and practice reading the paragraph aloud:

Please excuse Paul's absence, because he feels ____ today. He felt ____ yesterday, too, but we thought he was ____ enough to go to school. Maybe if he had stayed at home yesterday he wouldn't feel so ____ today. I really feel ____ to think that we let him go out yesterday.

Mastery Test. Set down on a sheet of paper opposite the numbers of these sentences the correct words from the parentheses:

1. Mabel walked rather (rapid, rapidly), but she did not take a route which led (direct, directly) home.
2. Matthew's temper sometimes flames up (sudden, suddenly), but he is always (real, very) sorry afterwards.
3. Axel seems (some, somewhat) older than we, and he (sure, surely) does think he knows a lot more.
4. All of us feel (mighty, very) (bad, badly) about Emily's getting hurt, because it could have been prevented so (easy, easily).
5. Nora slipped in so (quiet, quietly) that no one heard her.

6. These days it is (most, almost) dark when we reach home.
7. Ben Hutten (sure, surely) can play the piano (most, almost) as (good, well) as the radio soloists.
8. We are all (real, very) proud of our school paper.
9. Marjorie will feel (bad, badly) indeed if she does not do (good, well) in the history test.
10. By this time you (sure, surely) know (most, almost) all the teachers.

FEWER AND LESS

Can you discover from the sentences below when we should use *fewer* and when we should use *less*?

1. I take *fewer* subjects than John.
2. The farmer has *less* grain than he had last year.
3. There were *fewer* people than we expected.
4. Mary has *less* time than you have.

When comparing numbers of objects — as of countries, men, cats, books — use *few*, *fewer*, *fewest*; when comparing quantities — as of wheat, land, strength — use *little*, *less*, *least*. *Much* and *many* do not present any difficulty, as the comparative and superlative forms, *more* and *most*, are the same for both.

Practice. Read the following paragraphs aloud, supplying *less*, *least*, *fewer*, or *fewest* for each blank:

1. In the Civil War the South had ____ men, but not ____ determination. It had ____ wealth and ____ factories. General Grant realized that the side with the ____ soldiers and the ____ manufacturing capacity would have to yield. He won ____ battles than General Lee, and probably had ____ ability as a strategist, but he wasted ____ time than any other Union general.

2. This year we have the ____ robins we have had since we came here. Perhaps it is because we had ____ rain last spring and therefore ____ worms when the robins were hunting for homes in April. When robins are ____, we have ____ trouble protecting our cherries. In a nutshell, the ____ rain, the ____ worms and robins, and the more cherries.

AVOIDING DOUBLE NEGATIVES

Right. I haven't any pencil.

Right. I have no pencil.

Wrong. I haven't no pencil.

Right. I hardly knew him.

Wrong. I didn't hardly know him.

Double negatives usually include one partly concealed negative like the contracted *n't* (for *not*) in *haven't*. When both negatives are faint, as in "didn't hardly," the fault is more difficult to avoid. Be on guard against using *not* with *scarcely*, *barely*, or *hardly*.

Practice. Choose from each pair of words in parentheses the word that will avoid use of the double negative in the sentence:

1. We hadn't (any, no) idea where to go.
2. Mr. Jones (wouldn't, would) give me only ten minutes for an interview.
3. There (isn't, is) scarcely a place he has not visited.
4. I don't want (no, any) heavier socks.
5. We (could not, could) hardly afford to go.
6. The family (had, hadn't) never been abroad.
7. Mr. White (isn't, is) never rude.
8. Nobody (could, couldn't) help us.
9. I (could, couldn't) scarcely read the title.
10. They (can't, can) hardly finish the game before dinner.
11. John (hadn't, had) been here only ten minutes.
12. The soldiers (haven't, have) barely enough ammunition for another hour.

THIS AND THESE, THAT AND THOSE

Why do people say correctly, "I like *this* kind of apple," and yet say incorrectly, "I like *these* kind of apples"? Prove that *this* is correct in both sentences.

Likewise, why do people say correctly, "I like *that* kind of apple" and yet say incorrectly, "I like *those* kind of apples"? Show that *that* is correct in both cases.

Suppose, however, that you say *kinds* instead of *kind*. Then which should you use, *this* or *these*? *that* or *those*? Why?

Practice. Choose the correct word from each of the following parentheses:

1. I like (this, these) kind of books best.
2. He told me to get (that, those) kind of sweaters.
3. (This, These) kinds of material go well together.
4. I like (that, those) sort of people.
5. Do you like (those, that) kind of amplifiers?
6. (Those, That) kind of questions doesn't seem fair.
7. Please don't bring home any more of (this, these) kind of grades.
8. (Those, That) kinds of fish are often found in tropical seas.
9. I know all about (these, this) kind of job.
10. Have you ever heard of (those, that) kind of stove?

REVIEW TEST

Choose the correct words from the following parentheses:

The pupils of Hartwell High School were (some, somewhat) disturbed by a rumor that the principal might prohibit the sale of refreshments at school athletic events. (Most, Almost) all of them were afraid to ask Mr. Dawson about it, but Bob Bancroft, who stood (good, well) with him, decided to find out.

The office was (real, very) quiet as Bob entered. Mr. Dawson spoke quite (calm, calmly). "Good morning, Bob. What can I do for you?"

"I'm (sure, surely) sorry to bother you, Mr. Dawson, but I was (some, somewhat) anxious to learn your opinion about the sale of refreshments at games. Even though the students all feel (sure, surely) that it's the wrong idea to prohibit sales, I (don't, don't hardly) believe you would suggest the plan without a good reason."

"Yes, Bob, I am (most, almost) compelled to prohibit the sale of candy, sandwiches, and the like at our games because the organizations that sell (those, that) kind of things make money (more easily, easier) than other groups can. They

work (fewer, less) hours, but they do not reap (fewer, less) dollars. That (doesn't seem, doesn't seem hardly) fair."

"No," Bob admitted, "but an equal division of these opportunities might help (some, somewhat). The Student Council was created to work on (these, this) sort of problems. Perhaps it could help."

"That's a (real, really) idea! If they do think of a (well, good) plan and a way to carry it out (good, well), it might not be necessary to make a prohibitive ruling. I should (real, really) feel (bad, badly) to think our students couldn't solve (that, those) kind of problem themselves."

"And what was your other reason, Mr. Dawson?" Bob realized he should finish the interview (quick, quickly), so as not to take too much of the principal's time.

"Frequently parents object because their children eat too much of (this, these) kind of foods. Of course, such parents don't realize that the (real, really) trouble is that they give their children too much money to spend and don't teach them (any, no) self-control. We scarcely (ever, never) have a case of sickness due to eating light refreshments, even before or after meals; but ten 'hot-dog' sandwiches and six bottles of pop (sure, surely) ought to make a boy sick, don't you think so?"

"I see what you mean," Bob laughed as he arose to go, "and of course you have no way of controlling appetites or money except by eliminating the refreshments."

"That's the idea. But I'm (sure, surely) glad you came in, Bob, and I will not make (no, any) rule yet if you students will try (serious, seriously) to remedy the situation. If you want to do so (bad, badly) enough, you can do it."

VERBS AND PRONOUNS WITH EACH, EVERYONE, NOBODY, ETC.

Diagnostic Test. Number a sheet of paper from 1 to 8. Beside each number write the correct forms of any verbs or pronouns that are used incorrectly in the sentence of that number.

1. Jim's Uncle Joe is a zoologist, and every one of Jim's friends enjoy a visit to his uncle's house.
2. Anybody who

likes animals is welcome, and Uncle Joe introduces them to all his pets. 3. Either the cat or the dog always meet us at the door, and nobody shows surprise if a flying squirrel leaps from nowhere onto their shoulder. 4. The queer scratching noises, everybody in the party are told, are the turtles trying to climb the sides of the aquariums. 5. Every girl and boy enjoy seeing the parrots do their tricks, and any one of the visitors who can persuade the macaw to take a banana from his hand are given a bag of peppermints. 6. Each of the snakes have their own cage of screen wire fine enough to keep them from squeezing through it, but there is usually some one of the girls who scream when a snake raises its head.

7. Uncle Joe serves us tea, and by now no one of the group are scared when a canary alights on the table and pecks at the butter on a blue dish all his own. 8. There are a great many more animals to see, but anyone can see them for themselves — just go over to Uncle Joe's.

Each, everybody, nobody, everyone, someone, and one and nouns modified by *every* and *each* are singular. Pronouns which have these words as their antecedents should also be singular. Verbs which have these words as their subjects should be singular, too.

Practice I. Number a sheet of paper from 1 to 9. Beside each number write the correct forms from the parentheses in the sentence of that number.

1. At twelve noon exactly, everyone on the School Annual Committee was in (his, their) place listening to the chairman's instructions. 2. All the rooms in the school were represented; each had sent (its, their) delegate.

3. Mary Jane said, "If the Annual is to be a success, everybody must work (his, their) hardest. 4. To make expenses, each delegate must sell at least five copies in (his, their) room. 5. At the end of the meeting Bob will give each one an account book and a receipt book in which (he is, they are) to keep the record of (his, their) business dealings. 6. For (his, their) own convenience and protection, I hope no one will forget to keep (his, their) books up-to-date. 7. If any one of the girls in your room interested in photography would care to be on

the Annual art staff, have (her, them) report to Room 233 today. That's all."

8. After everyone except Mary Jane and Bob had gone back to eat (his, their) lunch, Mary Jane laughed, "I'm hungry after my first public speech. 9. If anybody wants me, tell (him, them) I'm in the lunchroom, eating."

Practice II. Set down on a sheet of paper the proper forms of the verbs given in parentheses. Keep them all in the present tense.

1. Some one of my friends (be) always asking how I sprained my wrist. 2. Why everybody (be) so curious I don't know. 3. Neither my new bob nor my new ring (seem) to interest anybody. 4. Simply everyone who knows me (ask) what happened, and no one (notice) that I dislike the subject. 5. Anybody (be) rather proud to tell of injuries received performing a heroic act or a dangerous trick. 6. Both (be) glamorous. 7. But I'm sure nobody (care) to make himself appear silly, and if one of the boys or girls (learn) I sprained my wrist by falling off my little cousin's kiddy car —! 8. Why (be) everyone so interested?

Mastery Test. Write on a sheet of paper the incorrect verbs and pronouns in each numbered sentence, and opposite each give the form which should have been used.

A

1. I believe every one of my acquaintances have laughed when I told them I enjoy walking alone through the woods. 2. They seem to think that any person who enjoys walking by themselves is queer. 3. Not one of them seem to find beauty in coming upon early arbutus or wild phlox, yet either of these experiences are exhilarating.

4. One fall afternoon I left everybody at home enjoying themselves popping corn and hiked into the woods. 5. Somebody else had been there just ahead of me, for every leaf and twig along the path were moving. 6. Here is one who loves nature, too, I thought; I wonder who they are. I hurried down the path; there was Louise, who had laughed at me the

day before. 7. Each of us were embarrassed, but only for a short time. 8. We decided that perhaps everybody appreciates beauty in some form, but are afraid to admit it because nobody likes others to laugh at them.

B

1. Everyone were awakened by the plunging of the ship. I rushed up on deck. Whitecaps were foaming as far as anyone could see. 2. Every man and every woman passenger were up on deck, too, some with life preservers on. 3. Everybody are frightened by a storm at sea, I suppose. One woman was rushing madly about here and there. 4. "Here is someone who need help," I said to myself, and so I went up and spoke to her.

5. "Oh, dear," she cried, "every one of us are going to perish."

6. "Each of us are scared, I think," said I, "but no one have real reason for worry. 7. Some one of the officers say the storm is already abating. 8. Everyone are taking off their preservers. Some are already going below. 9. No one are going to perish, I feel sure."

The woman calmed down.



FACTS TO PRESENT

F. Earl Williams

UNIT V. MAKING AN INFORMATIVE REPORT

Dress designing, food chemistry, road building, architecture, landscape gardening, script writing, photography — 18,000 vocations, 16,000 of which can be filled by the average person! Certainly there is no topic with which a sophomore student is more vitally concerned. Your choice of courses, the time you will spend in school, the school you will attend — all these may be determined by your selection of a vocation. Plan with your classmates to co-operate in such a study of vocations as will be useful to most members of the group.

MAKING A GROUP STUDY

I. Begin by taking a census to see how many members of the class have made fairly definite choices of vocations. The girl who thinks that she "will probably" become a teacher and the boy who is "fairly sure" that he wants to be a lawyer or a minister are not yet quite certain. The boy or the girl who has positively decided "to go into business" still has not made any very definite choice, for there are selling (retail and wholesale), stenography, accounting, advertising, and other business vocations.

If the majority of the boys and girls in your class have not chosen vocations or have made only uncertain or indefinite choices, make a study of vocations to aid their choice. Ask constantly, "What satisfaction does this vocation offer in the way of usefulness to society, interest, pay, and working conditions?" "What abilities and training does this vocation require?" Consult the bibliography on pages 228 and 229.

II. On a slip of paper write your name and the vocation on which you wish to report, and hand it to your teacher or a planning committee.

If others choose the same subject as yours, confer with them. Possibly you can find, within the general vocation you have selected, varieties which are sufficiently different to make separate reports desirable. Perhaps it will be better to divide among you the big questions concerning this vocation that should be answered in a satisfactory report. If your conference is unsuccessful, ask your teacher or planning committee for help.

III. Assist in building on the blackboard a list of questions that would apply to all vocations, such as these:

1. What preparation is required for this vocation?
2. What personal qualities does it demand for success?
3. Does this vocation stimulate mental growth?
4. What opportunities does it offer for advancement?

IV. Begin to collect the information you need. Study pages 190 to 199. In any interviews you may conduct, observe the guides for interviewing on page 151. You will have two weeks, unless your teacher thinks best to change the length of time, in which to gather your material. At the fourth class meeting bring in a bibliography and a list of your other sources of information. At the sixth class meeting bring in such notes as you have taken.

V. While the gathering of material is going on out of class, discuss in class such questions as these: What besides his own abilities should determine one's choice of vocation? Is competition for money the only effective spur to work? How much of one's time should be devoted to vocation and how much to avocation? Should one's vocation and his avocation be somewhat alike or should they be fundamentally different? How much is happiness determined by the amount of money one has? What is meant by "blind-alley" occupations?

VI. With your classmates and under your teacher's direction, arrange a schedule for the presentation of the reports. Discuss the following matters and any others that you think important:

1. The approximate number of speakers to be scheduled for any class meeting needs consideration. Several points may help you to determine this: the amount of fresh and significant material each pupil has, the total length of time your teacher thinks you can afford for all the reports, the number of reports to which you think you can give thoughtful attention at one sitting, and the amount and placing of any time you intend to allow for question and discussion.

2. The order of speakers should be settled as early as possible.

3. The selection of a chairman is another important matter. You must decide whether to have one chairman for the entire group of reports or a separate one for each day.

VII. Now that you know when and how long you may speak, set about the preparation of your material. While you are doing this outside, devote your class meetings to the study of "Preparing Your Material," pages 214 to 220.

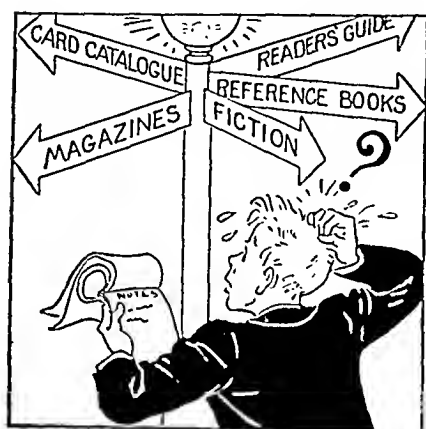
VIII. When you have your report outlined, rehearse the report to yourself from the outline. *Say* the words (in a soundless whisper, if you do this in the schoolroom), because that is the only way to be sure that you have thought your material out into sentences. If you find yourself hesitating and stumbling a great deal, rehearse alone again.

Now choose, or have your teacher assign, a partner with whom to rehearse. Each of you will make your talk in a *very* low voice to the other one, who will offer suggestions for improvement. If during the rehearsal your partner loses your train of thought at any time, he will say so at once, and will, if he can, point out what has thrown him off the track. He will interrupt you also to correct any serious mispronunciations or lapses in grammar. When the rehearsal is finished he will commend the good features of the report — fullness of information, vivid phrasing or effective detail, clear organization, emphasis on the important rather than the unimportant facts and ideas. Then he will try to suggest the *one* way in which the report can be most improved.

If you wish a second rehearsal, ask your teacher to allow time for it.

IX. In making your report to the class, observe the usual guides for delivery. Ask your rehearsal partner to notice such points as (1) whether you stood and spoke so that everyone could hear and see you with ease, (2) whether your expression indicated your interest in your information, and (3) whether you handled your visual aids effectively.

COLLECTING MATERIAL



Some people begin their search for informative-report material by interviewing adults; others, by reading books. Since everybody goes to the library sooner or later, we may begin there.

I. Consider the resources of your school library and recall your searching habits. Suppose we begin with the card catalogue.

1. Depending on what you already know about the resources of your library on the particular vocation you have selected to study, which one of the kinds of cards shown on pages 191 and 192 should you consult first?
2. Under what conditions might you have used first one of the other three? which one?
3. Which kind of card will you have to use, in any case, if you intend to secure material from more than one book?
4. Would you, under ordinary circumstances, have been able to find the reference in *The Outline of Science* without the help of the card catalogue?
5. Do you use the copyright date given on the card as an aid in selecting the more recent of the references, if several are given? Did you notice, for example, that Thomson's *The Outline of Science* was copyrighted in 1922 and that Sweetser's *Opportunities in Aviation* was copyrighted even longer ago?

TL545

.S8

Sweetser, Arthur, 1888-

Opportunities in aviation, by Captain Arthur Sweetser ... and Gordon Lamont ... New York and London, Harper & Brothers [1920]

7 p. l., 112, 111 p. front. 191^{cm}.

Reprinted in part from the New York evening post.

1. Aeronautics. 2. Lamont, Gordon, joint author. 3. Title.

20-2110

Library of Congress

TL545.S8

Copy 2.

Copyright A 561595

12812,

AUTHOR CARD

TL540

.L49A3

North to the Orient.

Lindbergh, Mrs. Anne (Morrow) 1906-

North to the Orient, by Anne Morrow Lindbergh; with maps by Charles A. Lindbergh. New York, Harcourt, Brace and company [1935],

253 p. front., illus. (maps) 21^{cm}.

Maps on lining-papers.

The story of the flight made by Col. and Mrs. Lindbergh in 1931, from Washington, D. C., to Japan and China.

"First edition."

1. Aeronautics—Flights. 2. Radio in aeronautics. 3. Arctic regions. 4. East (Far East)—Descr. & trav. 5. Lindbergh, Charles Augustus, 1902- II. Title.

(Full name: Mrs. Anne Spencer (Morrow) Lindbergh)

35-27279

Library of Congress

TL540.L49A3

Copy 2.
Copyright A 84967

3755,

629.133347

TITLE CARD

Librarians, in order to save time, use Library of Congress cards. Notice the call number in the upper left-hand corner of each card above. Your librarian, according to the Dewey Decimal System (see page 193), numbers both these cards 629.13. Notice the words *Copy 2* near the bottom of each card. The Library of Congress contains two copies of every book copyrighted.

AERONAUTICS.

Thomson, *Sir John Arthur*, 1861-1933, *ed.*

The outline of science, a plain story simply told; edited by J. Arthur Thomson ... New York and London, G. P. Putnam's sons, 1922.

4 v. col. fronts., plates (part col.) ports., maps, diagrs. 27^{cm}.

Part of the plates are printed on both sides.

Bibliography at end of most of the chapters.

"Classified bibliography": v. 4, p. 1163-1195.

Flying, vol. 4, p. 843 - 864.

1. Science.

Library of Congress

Q162.T450 1922

22-7935

— Copy 2.

Copyright



37m³₁

SUBJECT CARD

Aviation.

see

Aeronautics.



CROSS-REFERENCE CARD

The call number which your librarian will place in the corner of the subject card above will be $\frac{500}{T}$. Notice that this card is just as complete in information as were the cards on the preceding page.

The cross-reference card tells you that all material on aviation will be found listed under the title *Aeronautics*.

II. Before trying to find books on the library shelves, you must note that they are arranged according to the Dewey Decimal System. This system divides all books, except fiction, into ten classes numbered from 000 to 999. Each class is further divided into subclasses, for which tens, units, and decimals are used. The main classes are numbered thus :

(Number from)

- 000-099 *General Works*: Books that tell what is in other books. For example, periodicals, newspapers, and encyclopedias.
- 100-199 *Philosophy, Psychology*: Books that tell us what man has thought and how he thinks.
- 200-299 *Religion*: Christian and non-Christian, mythology — books that tell us how men worship. For example, 220 is the number given to the Bible.
- 300-399 *Sociology*: Law, labor, capital, education, government, etc.
- 400-499 *Language*: English, French, Latin, etc. For example, 423 is the number for dictionaries of the English language.
- 500-599 *Science*: Books that tell what man has learned about nature, such as astronomy, botany, biology, mathematics, physics, chemistry, etc.
- 600-699 *Useful Arts*: Medicine, mechanics, agriculture, home economics, etc. Number 640 is for home economics.
- 700-799 *Fine Arts*: Books that tell how man has made things beautiful, such as architecture, music, and painting.
- 800-899 *Literature*: Poetry, drama, essays, etc. Number 810 is used for books in American literature.
- 900-999 *History*: Including books of travel and biography. For example, North American history is 970.
Fiction usually has no class number. It is arranged alphabetically by the author's name.

From Lewis and Lesser's *Adventures with Books and Libraries*

Locate by its classification number the book you think you would like to try first. You will save much time if you have copied the classification number accurately from the card catalogue.

There is a vast difference, you remember, in the subject of a book in the 800 group, for example, and one in the 900 group. Notice the subject of the books in the hundred immediately above the one in which your book is classified.

There are differences in subject matter even within the hundred. If your book is in the 320's, for example, notice the subject of the books in the 310's and in the 330's. Even within the 320 group there are differences in subject emphasis sufficient to set a 324 book, for example, apart from the 325 or the 323 books. In fact, as you recall, the differences in subject slant are sufficient to call for decimal division within a group such as the 324 group.

III. Now that you have located the first book on your list, look it over to see what you can discover about the author's background and his relation to the subject and the scope and age of the material from such parts as:

Title page	Foreword or Preface
Copyright date	Table of contents

The size of a book, the size of the print, the kind and number of illustrations, as well as the other details of its format will help you to decide which book to try first.

Browse through the fiction material. The background of many novels and short stories carries authentic information on vocations. Such books give a deep sense of reality, as well as of the difficulties to be encountered and the advantages to be gained.

Try to find one piece of fiction that portrays the vocation you have chosen. (For example, *Arrowsmith*, by Sinclair Lewis, illustrates the doctor's work.) Enliven your report by a brief digest of the story.

All such information should be labeled *Fiction*, and the authenticity of its vocational information should be checked, when possible.

IV. The card catalogue led you to the "classified" shelves, but you must search the reference books as well.

Which of these common ones will you use, and what others do you have access to?

ENCYCLOPEDIAS

Compton's Pictured Encyclopedia
Encyclopædia Britannica
The Americana
The New International Encyclopædia
The World Book Encyclopedia

BIOGRAPHICAL YEARBOOKS

Who's Who
Who's Who in America

INFORMATIONAL YEARBOOKS

The American Yearbook
The New International Year Book
The World Almanac

Besides these general reference books, there are many special reference books. Interview the teachers in the various subjects to learn if there are any special books designed for use in their field which might furnish vocational information or background. See also the bibliography on pages 228 and 229. If you desire special training in the use of reference books and libraries, consult Lewis and Lesser's *Adventures with Books and Libraries*.

V. Another guide to information is the *Readers' Guide to Periodical Literature*. This is organized on the same principle as the card catalogue. On page 196 is a sample from a page in the *Readers' Guide*. Which item in this sample corresponds to the author card in the card catalogue? to the subject card? to the title card? Under what circumstances might you turn to one of these entries in preference to the others?

Do you remember to consult the page of explanations of the symbols and abbreviations used in the *Readers' Guide* when you have any doubt of the meaning? Where is this page located?

Since the *Readers' Guide* deals with material in periodicals, the frequency of its issues is an important matter. It is published semimonthly from September to June and monthly in July and August. Since the recent numbers index only recent magazines, they are only slim pamphlets. At various times during the year a "cumulated number" is published, containing the material that was in one or more of the smaller numbers. Then the numbers which it sums up are discarded. You would probably have to consult only two or three numbers to find all the material published during the year. During the summer all the numbers for the preceding calendar year are bound in a single large volume, which replaces all the paper-covered issues and is called the "annual cumulation." At various times the material for several years may be cumulated into one large volume.

ACTORS and actresses

Stage-struck. R. Carson. 11 Lit Digest ns 1:
20-2 N 13 '37

ACTRESSES. See Actors and actresses

ADAM, Mrs George Jefferys. See Adam, H. P.

ADAM, H. Pearl (Humphry) (Mrs George
Jefferys Adam)

To-morrow's homes. Fortn 148(ns 142):556-62
N '37

ADAMS, Frederick B. Jr

Future classics. Digest 1:31 N 6 '37

ADOLESCENCE

Social distance in adolescent relationships.

J. R. Runner. dlags Am J Soc. 43:428-39 N
'37

Sociology of adolescence. E. B. Reuter. Am
J Soc 43:414-27 N '37

AERONAUTICS

Laws and regulations

New flying rules. Business Week p32 N 6
'37

AERONAUTICS, Commercial

South America

Over the mountain. Time 30:33-4 N 15 '37

AFRICA

Native races

New Africa. T. Philipps. 19th Cent 122:568-95
N '37 (to be cont)

Protectorate dilemma: a solution. J. Harris.
Contemp 152:538-45 N '37

AFTER dark; novel. See Lorimer, G. and
Lorimer, S.

VI. Magazine material in the *Readers' Guide* is entered by subject, author, and title, and it is *alphabetically arranged*, as shown above. Notice the centered titles in smaller,

heavy type, indicating subdivisions of the subject. See in the illustration AERONAUTICS, Commercial, and South America. General subjects are placed first, followed by the subdivisions. See, for example, ACTORS and actresses. You may find material in both general articles and special subdivisions.

Bring to class another sample section copied from a *Readers' Guide*, illustrating the arrangement of topics and subtopics.

VII. *Abbreviations* in each entry in the *Readers' Guide* indicate the magazine in which the article is found and give the year and the month (and the day also, if the magazine is a weekly). Abbreviations indicate also whether the article referred to contains bibliography and portraits, illustrations, maps, or diagrams. Find the explanation of the abbreviations used in the *Readers' Guide*. Answer with its aid the following questions:

1. What are the abbreviations used for *June, July, August, and December*?
2. What are the abbreviations used for *Ladies' Home Journal, Literary Digest, The Reader's Digest, Pictorial Review, Popular Mechanics Magazine, and The Saturday Evening Post*?
3. What is the meaning of each of these abbreviations?

diag	v	por	il
cond	abr	pseud	ns

Are these abbreviations written correctly?

VIII. In order not to waste your own time and tax the resources of the library, arrange to do teamwork in the use of the *Readers' Guide*. Agree with any other students who are working on the same topic to divide the search of the *Readers' Guide* by volumes. Let each one take about an equal number of volumes and make notes of all the articles likely to prove useful. Begin with the latest monthly issue and work backward as far as your time and your need for information make desirable. Later, give each other duplicate copies of the bibliographies you gathered in this way.

Perhaps you should ask your teacher to set different days or hours for students working on different topics to consult the *Readers' Guide*. There is likely to be only one copy in a library.

IX. Rearrange the following points according to the order in which you think they appear in the *Readers' Guide*. Check your arrangement with the order in which they do appear in a *Readers' Guide* entry:

Author's name	Title of article
Page of magazine	The abbreviations <i>por</i> ,
Volume of magazine	<i>pseud</i> , <i>cond</i> , <i>il</i>
Date of magazine	

X. An important aid in the search for books is *The United States Catalog* and its supplement, *The Cumulative Book Index*, published each month in magazine form. All books published during the preceding month will be found there listed alphabetically by subject, title, and author. The separate monthly indexes for the preceding year are bound together in a yearly cumulative index. Indexes for past years are bound together in a volume covering several years—1928–1932, for example. If this index is not in your school library, try the public library of your community.

XI. Be on the lookout in your daily reading of the newspaper for any item of vocational significance. What sections of your paper can you name offhand which might contain material of vocational interest? In which of the following sections in one of today's papers, for example, do you think you might find items about vocations?

Homemaking	Travel
Commerce and finance	Sports
Cartoons and comic strips	Society and clubs

Which sections of the newspaper are not contained in the list above? After you have discussed the list and have added all the sections you can think of, check your list with the table of contents for the paper you most often use. You will be interested, no doubt, to compare the names by which

the sections are listed in the various papers to which members of the class have access.

Have you found in the news section, or in any other section, items which bear on vocations — on salary, for example, or promotion, dangers, relationship between vocations, inventions, or new laws?

XII. List the sources of information at your disposal. Check those which you have used. Try to recall any illustration from a conversation or previous experience. Interview anyone who could conveniently give you some information on the vocation you are studying. Investigate the possibility of visiting the scene of activity to secure additional information.

NOTE TAKING

I. Hold a class discussion for the purpose of helping each individual find that way of note taking which will be most helpful to him.

In which of the following ways could notes be kept most conveniently? most permanently? In which forms could they be most easily sorted into the order in which you will want them in preparing your report? In which must you avoid writing on both sides of the paper? What other advantages and disadvantages can you think of?

In a loose-leaf binder

In an alphabetized notebook

In envelopes

On cards about 5"×3" (of different colors, if desired)

Choose for yourself the method you will use in keeping notes, but be consistent in following that method. Then at the conclusion of the unit report your estimate of the value of the method you chose.

If class members discover many pictures or clippings or pamphlets of various sizes, call on the school librarian to demonstrate various efficient methods of filing such fugitive material.

II. As you read, jot down on your cards or in your notebook a characterizing title for each bit of material which you may wish to use.

- An Explanation of ____
- A Description of ____
- A Definition of ____
- A Direction as to How to ____
- An Enumerative List of ____
- A Summary of Steps of ____
- An Opinion of ____

Underneath the title jot down in each case — in your own words and as briefly as possible — the ideas you wish to use. If you find a brief statement which you feel you must quote exactly, be sure to enclose it in quotation marks. Place at the bottom of the card or paper the title of the book, the author, and the page from which the material came.

Below is an illustration of the reading and note taking necessary in the preparation of most reports. Read it through thoughtfully. Then finish the note taking — purposely left incomplete — and compare your work with that of your classmates.

Edward has been assigned by his botany teacher to make a report on the growing of vegetables without soil.

He turns first, as he should, to the *Readers' Guide* and looks under Agriculture, Gardening, Greenhouses, and Vegetables, but the only entry he finds is the following:

New vegetable miracles: plants growing out of shallow tanks of liquid nourishment without soil. *il Business Week* p 18 + My 9 '36

He remembers having heard his father talk about a magazine article on this subject a few months ago, and he asks his father. The magazine was the February, 1937, issue of *The Commentator*, which, as a new periodical, was not indexed in the *Readers' Guide*. Edward finds the back number, and, because the article is brief and interesting,

he reads it through before taking any notes. If the article had been longer and if Edward had been expert in note taking, he would have made his record as he went along.

FOOD — A NEW WAY TO PRODUCE IT

Here is a development that may change the world even more than the "industrial revolution" has done

IF YOU are building a house one of these days, and if your sporting blood is coursing at full beat, look the architect squarely in the eye, point to a vacant space in the basement blueprint just astern of the oil heater, and say, "Here, my man. We'll use this space for the farm."

He may roll up his architectural scrolls and walk away muttering that some people do not need house drawings since state institutions for their kind are already up and equipped with uniformed guards and quilted walls. Or, having heard of the new science of farming by aqueous nutrient solutions, he may simply nod and begin to sketch.

"Here," he may say, "will be a basin of tomatoes, a basin of potatoes, a basin of celery, a small grove of papaya trees, and — do you smoke? Yes? Well, then, how about a pan of tobacco?"

If your sporting blood holds out! That is a qualification, and a necessary one, for this new field of manufacturing vegetables is still a fussy infant. The prodigious stride which it has taken in the past year may and may not be a precursor of the day when you and I can reach into a cabinet and pick a salad and vegetable course from our own vest-pocket farm a half hour before dinner. But there is a promise in the air, and even the bare *possibility* of a gigantic debauch of the last stronghold of nature and natural labor, the farm, is worth pondering.

DOES it sound ridiculous? Then what about this? — In practically every agricultural college, in many of the government experimental stations, in many outposts of the Bureau of Plant Industry, plant physiologists today are learning to grow handsome, full-quality, heavily productive foods and flowers without a vestige of soil. Consider a tomato plant twenty-five feet high, with fruit from one end to the other and

the whole giant growing on nothing in the world more than a three-inch layer of excelsior and sawdust suspended on a wire mesh over a pan of water less than a foot deep. The movie-ad writers ought to look into this. It's colossal!

It is a rich dish for our speculative powers, and it may give our imaginations a rough time for a while, but factory crops are a laboratory fact, and if we think they are just a flash in the nutrient pan, we may find ourselves badly out of date before long.

The infant is actually not so young as it seems. Seventy years or so ago it was understood by the plant physiologists that soil is simply a medium from which plants extract certain chemicals. It was understood also that if the necessary chemicals were made available to plant roots by some other means than through soil, the results were just as good. It was, after all, simply a question of feeding, and the scientists began to look into various forms of feeding as one of those interesting laboratory play problems.

But it was not until after the World War that investigation speeded up. Two main branches of research unfolded. One was sand culture, the other water culture. The sand culturists placed their plants in clean, washed sand and flooded the beds from time to time with solutions containing proper feeding chemicals. The water culturists, on the other hand, laid mats of excelsior, sawdust, peat, moss, rice hulls, or practically any porous and absorbent material on wire meshes over pans of nutrient solutions so that the plant roots could figuratively dangle in the feedbox and enjoy an endless, uninterrupted meal.

OUT in California Professor F. W. Gericke, associate plant physiologist of the University of California, persisted in some of the studies that he and his classmates had found interesting at Johns Hopkins in their student days. Step by step he probed the chemical constituents of growing plants, their needs, their reactions to predigested food from a literally liquid soil. Then, working with the California Committee on the Relation of Electricity to Agriculture, he laid heating cables along the bottoms of his solution tanks, dissolved the chemical salts at a carefully accelerated pace and — produced the new miracle. Gericke tomato vines rose twenty-five feet. Gericke

tobacco climbed twenty feet. Potato plants deposited hundreds of clean white tubers. Onions grew three deep. The plant world was literally on a spree.

AN ORDINARY tomato patch in a reasonably good farming country can yield five tons of tomatoes per acre in a season. Professor Gericke's tomatoes, extending the tank-surface results to an acre equivalent, bore more than two hundred tons! Potato growers on the farm secure 120 bushels of potatoes to a crop. Aroostook County does better than that. But Gericke potatoes made an acre crop of 2465 bushels!

The tomato was the most successful plant. Using two English hothouse varieties on a tank of heated solution, Professor Gericke had ripe fruit in four months and a continuously bearing plant for the ensuing nine months in an unheated greenhouse. Harvest every day for three quarters of a year!

The scientists say that water culture is not news, but they are cautious fellows. When chemical agriculture begins to peer around so near a corner, it is certainly of interest outside the laboratory. And right now it appears as if the whole subject is ready to pop out of the testing plots into commerce and into our everyday lives.

For some years now the forcing of grain sprouts in trays has provided poultry people with green stuff for chicken feeding in the wintertime, extending the egg-laying function of the hen. Lights in the chicken houses, lengthening the day to serve the same production purpose, are a familiar sight. In the dairies long lines of cows, haltered to their stalls, have never seen the pasture. Regulated feeding and the stimulation of ultraviolet lamps have made individual milk factories out of the bovines.

But now the very soil itself is being fed into the scientific hopper. Florists are universally familiar with sand culture, with the production of off-season and expensive flowers in soil-less beds. In England, a while back, a dairy group was sprouting corn in cabinets, drawing out each day a shelf of fodder and replanting for the next crop to come along in just ten days.

Now, at the New Jersey Agricultural Experiment Station, Dr. Robbins has full-grown cotton plants with beautiful bolls growing in small pots of pure sand. He has had tomato plants climbing through the greenhouse ventilators. And out in

California, Professor Gericke has used a stepladder to reach ripe tomatoes that started in mid-air above a concrete tank and climbed up from there.

Laboratory freaks are nothing new to the plant scientist. Practically every experimenter has bred some specialty until in size or shape it was one of the wonders of the greenhouse world. If the new chemical agriculture were nothing more than this, you might just as well make that basement space into the Ping-pong room you had planned. But when aqueous nutrient solutions begin to support commercial production, then the time has come to be firm with the blueprint man.

And that time may very well be here. This past year a number of citizens of San Francisco, Montebello, and Capitola thumbed over the vegetable racks of their favorite grocery stores and selected ripe red tomatoes that, whether they knew it or not, were tablet babies, not born of earth. Those tomatoes came out of a commercial greenhouse. They were raised by businessmen and marketed by businessmen, and when the returns were in it was apparent that they had paid for their birth and breeding and had brought back a little profit, which is all the businessman wants to know.

There are now four commercial installations of the Gericke process in California. The populous centers of the East, where chemical agriculture would be very handy indeed, endure erratic weather and turbulent winters. For the moment this fact suggests that the commercial direction of water culture is toward Arizona and New Mexico, Florida, and its native California. Expensive products for the carriage trade can doubtless stand the heating and lighting costs in the East very shortly, but it is probable that the shopping-bag trade will have to wait for a while.

Eastern capital is definitely interested in the sawdust-and-water vegetable kingdom, although its present status is somewhat that of a rich man's toy. Still the bathtub and the automobile, the radio and the airplane were in that very category not so long ago!

On the basis of Gericke results, it is already perfectly possible to put an acre under glass on the edge of an eastern city, and thus to produce the crops that now require a forty-acre truck farm. Installation will be expensive, of course. And elec-

tricity to heat a tank of chemical solution will have to be considerably cheaper than six cents a kilowatt hour. Supervision at first must be expert, must possess the "green thumb" of the natural gardener, for the ten chemicals that make up the tablet to be dissolved in the feeding solution are subject to change for environment.

But the chemicals themselves are cheap. Comparatively little water is needed, and electricity is becoming cheaper every year. What can be done on large-scale, commercial operations remains to be seen, but it can be guessed. Experience with the costs invariably is toward lower levels as an enterprise grows. There is no reason to believe that chemical agriculture will depart from this experience. The aim already is defined. It is toward standardized formulas for the chemical salt compositions to fit varying plants, varying conditions. The rest is fairly foolproof.

Fortunately, there is no apparent prospect for a vast and rapid shift from land to greenhouse factory. If there were, the economic repercussions would make the industrial revolution look like a desultory game of cribbage. But the farmer may till his soil in peace yet awhile, and the worthy movement toward soil conservation throughout the land is by no means a futile thing. Professor Gericke is the first to say that the chemical cropper cannot compete with the grower of grain, that he may encroach on the orchardists only in a few semi-tropical trees, and that the first possible assault will be a tentative one upon the truck gardeners who serve large, profitable markets. And even to these the new technique is more likely to be a weapon for their bows than an alien force, for many of them are already in the routine hothouse business and, in a manner, ready for the new development.

The day when a few city blocks can be set aside for the robot manufacture of the entire city's food supply is still distant. Still farther off is the vision of individual pocket-sized food machines for each home. Chemical agriculture as a great force in the nation's economy is quite a trip from here.

But, and here is the heart of the greenhouse experiments, it is a shorter trip than it was yesterday and the day before. It will be shorter still tomorrow.

When Edward begins to take notes, he quickly decides that the whole first section of the article is just a colorful introduction, put in to arouse the interest of the casual reader; it contains no information to be recorded.

The first two paragraphs of the second section state the basic idea — constitute a kind of overview. Edward decides to take his first note. The second paragraph contains a clever phrase that Edward thinks he will use and therefore takes in quotation marks. He uses cards because he expects to obtain the article in *Business Week* later, and he wishes to have the present material in form for ready combination with what he may find there. To save writing the title of the article in the upper right-hand corner of each card, he uses the letter A as a code for it. The next article will be represented by B, and so on. Some students prefer to use I, II, III, etc. instead of letters. At the end of the note Edward gives the page reference of the magazine containing the matter of his note — in the case below, 100.

Explanation: Basic Idea (overview)

(A)

Experimenters in many places are growing handsome, full-quality, heavily productive plants in a three-inch layer of excelsior and sawdust resting on a wire mesh over a pan of water less than a foot deep.

"Factory crops are a laboratory fact, and if we think they are just a flash in the nutrient pan, we may find ourselves badly out of date before long."

100

Edward takes one note on the first part of the next paragraph, and another on the last part of it and the first sentence of the following paragraph. His mind happens not to work

just like Mr. Baum's, and while keeping Mr. Baum's facts, he organizes them in his own way. He is preparing a report, not summarizing this article.

History: Early Knowledge

Ⓐ

For seventy years plant physiologists have known that the soil is only a medium from which plant roots extract chemicals. If the plant food could be supplied to the roots in some other way, the same growth resulted.

101

History: Early Experiments

Ⓐ

Laboratory experimenters toyed with artificial methods of plant growing before the World War, but earnest work on the problem began after the war.

101

The remainder of the last paragraph of this section yields two notes, for two distinct processes are explained. Edward may wish to tell about these at different points in his report

and therefore might find a single note inconvenient. To make two notes costs only the writing of an additional heading and the code letter.

Explanation: Sand Culture

(A)

The sand culturists place their plants in clean, pure sand and flood occasionally with water in which needed chemicals have been dissolved.

101

Explanation: Water Culture

(A)

A mat of any porous and absorbent material, such as sawdust, peat, moss, or rice hulls, is laid on a wire mesh close above a pan filled with a proper solution of plant food. The roots grow down into the solution and feed upon it.

101

Edward's next notes are headed, "Explanation: Steps in Gericke's Work," and "Description: Gericke's Results." Write the two cards.

Edward decides that the third paragraph of the fourth section is only a transition and passes it. He puzzles quite a bit over the paragraph beginning "For some years now the forcing" and the succeeding one, and finally takes the next two notes. He is not sure they will be useful, but they are interesting, and material is scarce. If he were swamped with information, he probably would not record these.

Comparison: Sand and Water Culture vs. Earlier
Stimulations of Growth

(A)

For years poultrymen have forced grain sprouts, to get green food for their hens and thus extend the egg season.

Lights in chicken houses have had the same end.

Regulated barn feeding instead of pasture for cows, with ultraviolet light stimulation, has increased milk supply.

All these were methods of helping nature; but now the soil, the basis of everything else, is to be modified.

102

Examples: Earlier Sand Culture

(A)

Florists frequently raise off-season or expensive flowers in sand.

Some time ago, an English dairy group grew ten-day crops of corn fodder in trays.

102

Now Edward finds some more examples of the success of these soilless processes and takes another note: "Examples: Sand Culture." Write his card.

With the paragraph beginning "Laboratory freaks are nothing new," the author is evidently starting to evaluate the new process. This paragraph proves only a transition, but in the next one Edward finds some further facts and writes a card headed "Examples: Commercial Production." Write a duplicate of his card.

All that remains is the author's opinion, and Edward gathers it into one note. This is fairly safe, but in a longer report on a more complicated topic he would probably put each paragraph of the present note on a separate card.

Opinion: Commercial Possibilities

Ⓐ

Water and sand culture probably will succeed first in states where sunshine and moderate temperatures are sure.

In the East, such produce would be expensive and therefore limited, for the present, to the rich.

The chemicals are cheap, and when chemical formulas for different plants, different seasons, different climates are worked out, progress in commercial applications will be made.

No competition with field crops is to be expected or with orchard crops except in a few semitropical fruits. The truck gardeners are already greenhouse men and could readily adopt this new process.

103 and 104

III. Assume that you have been assigned to make a report on "Methods of Conserving the Soil." Read the articles on pages 211 to 214 and take the appropriate notes.

Remember that you can sometimes find valuable material in an article which is not primarily about your topic; for example, "Erosion Control Checks Floods" does not set out to discuss *methods* of erosion control, but it does discuss them incidentally and presents at least two quite clearly.

On the other hand, "Floods and Dust Storms" may have a good deal that is not pertinent to your topic, *how* to prevent loss of the soil. You must note all that will be useful to you, no matter where you find it, and ruthlessly reject everything else, even though it may be interesting and — for some other purpose — valuable.

Take your notes on cards, as Edward did. You will find this essential to a later exercise. Use a separate card for every important idea, and write on only one side of each card.

IV. When you have completed your notes on these articles, compare them with those taken by your classmates. It is not to be expected that the notes of any two students will be identical, but there should not be any *fundamental difference* in the choice of material or any indefensible variation in dividing it into items. Revise any note of your own which you cannot persuade your classmates or your teacher is justifiable.

V. Arrange your revised notes in the best order for use in a report.

FLOODS AND DUST STORMS

NATURE has again been good enough to warn us, by a perfectly synchronized drama of dust storms in the West and disastrous floods in the East, of the wrath that is brewing against our western civilization unless we mend our ways. The two extremes, seemingly unrelated, are absolutely facets of the same picture.

The dust storms are not simply a matter of unavoidable drought, but a result of the destruction of the living sod which alone can bind the looser soil types of the semiarid high plains. This destruction has had a twofold source. The range has been stubbornly overloaded with cattle almost ever since the extermination of the great buffalo herds. Wise cattlemen know the danger of this, but the pressure to liquidate their heavy debts often leads them to take a disastrous chance. The sod, cropped too close, affords too little protection against the prevalent winds of late winter and spring.

Even more serious is the second source of trouble — the attempt to farm the high plains in wheat, using power machinery. Even this year, with the somber warnings of last year's dust storm, there have been men who continued the losing gamble — one operator, for example, having set out not less than seven thousand acres of wheat. The wheat is, as a rule, unable to gain sufficient foothold during the winter months to protect the soil. Comes spring with its high winds, and the terrific dust storms arrive.

What has this to do with the destructive floods now under way throughout the East? Recently, traveling through the oldest agricultural states of the Union, the writer has scarcely seen a place where the old top layer of soil is left. Careless methods of farming have allowed it to wash away in the past two and three centuries. The insidious thing is that this has taken place without much sculpturing of the ground, so that unless one is a trained observer who knows what the soil should be like, he is unaware of the profound destruction that has been wrought.

It is this dark, spongy, top layer of soil — what the specialists call the A-horizon — which is our only effective protection against flood. One can build dams downstream, construct mazes of levees and ditches, and still not touch the source of trouble. The water must be caught where it falls, and the one thing that can arrest it and hold it in place is the dark A-horizon of the soil. This layer has been made into a perfect sponge by ages of accumulation of plant material. It will retain the water, filter it, and slowly release it in a limpid stream.

Unless we take measures, through proper use of the soil, to restore this layer — no easy task — we may expect a recurrence of disaster every time there are continued heavy rains. The problem is more a matter of biology than of engineering, and the sooner we realize it the better. Our present tactics, if we could really see them as they are, would make the wise men of Gotham blush.

Modern medicine has learned that pestilence is easier to prevent than cure. Proper land management will vaccinate our land against future floods. Nothing else will.

From Science Service, by Prof. Paul B. Sears, Department of Botany, University of Oklahoma.

EROSION CONTROL CHECKS FLOODS

FLOODS during the late winter and early spring of this year have brought to the fore once again the necessity for thorough consideration of the flood-control program in many sections of this country. In working out the solution, it is not enough to build levees, dikes, and floodways immediately adjacent to the rivers; it is necessary to go back to flood sources. This means primarily a study of the retarding effects which forests and plant growth have upon runoff, and of soil erosion, which has lost to American agriculture billions of tons of arable earth.



Terracing of cultivated fields along contour lines is of first importance in soil-erosion control. It is very effective in holding and diverting runoff water, thus preventing loss of the rich and arable soil.

Through the work of the Civilian Conservation Corps, many areas have been reforested recently. The new forest cover on formerly barren hills and slopes has done much to retard the melting of snow and prevent a rapid runoff of water. Other control measures taken under the supervision of the Soil Conservation Service, Department of Agriculture, have aided further. Mr. H. H. Bennett, Chief of that Service, says, "Our work the last two years in 141 watersheds throughout the country indicates that the volume of runoff water can be reduced 20 to 25 per cent through the use of erosion-control

methods. This is the margin, in most cases, between mere high water and destructive floods."

Detention dams, dikes, and similar engineering measures are essential to complete flood control in localities where the hazard is unusually severe. This control starts with the proper preparation of the cultivated field, and terracing is being resorted to in many localities where, formerly, heavy rainfall has scoured out entire hillsides.

Various dams and other structures have been designed not only to prevent the flash runoff of water and scouring, but also to provide settling basins for the soil which otherwise would be washed away. In many cases, such barriers have served to rebuild land where great gullies were being formed.

There can be no permanent control of floods, according to Mr. Bennett, until we have control over erosion of entire watersheds. To gain such complete control means that in the future there must be full co-ordination of efforts in cultivation methods, in reforestation, and in the design of control structures.

Scientific American, June, 1936

PREPARING YOUR MATERIAL

In preparing your report for presentation, you will be wise to avail yourself of these aids, which most people find useful: *the outline, the overview, the topic sentence, and transitional words and phrases.*

The Outline

I. You may already have made your outline, for to the average person the outline is as essential in searching for material as it is in presenting it. Set up some class guides for outlining so that your outline may be presented to the group in readable, acceptable style.

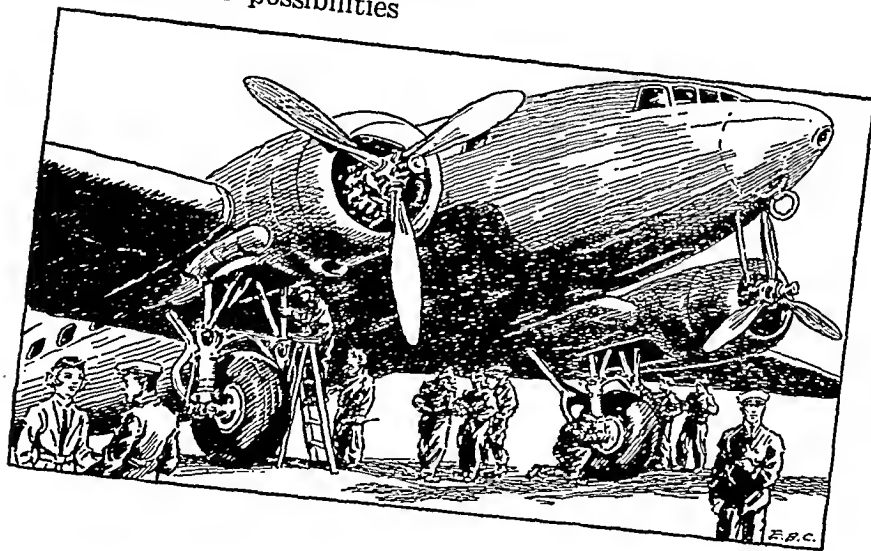
II. In order to have a common topic around which to pool the group's knowledge about outlining, take a vocational field with which all are sure to be in some degree familiar, such as aviation or medicine.

Consider the following outline of a report on aviation as a vocation. Are the topics well chosen? Do they stay

within the limits of the subject the writer set himself? Is the order of topics good? What changes would you suggest?

AVIATION AS A VOCATION

- I. Present vocational opportunities
 - A. Airship crew
 1. Pilot
 2. Navigator
 3. Hostess
 - B. Repair mechanics
 1. Mechanics
 2. Cabinetmakers
 3. Painters
 - C. Construction crew
 1. Engineers
 2. Mechanics
 - D. Legal adviser
 - E. Traffic
 1. Superintendents
 2. Managers
 - F. Airdrome crew
 1. Light men
 2. Landing attendants
 3. Wireless operator
- II. Future possibilities



Do you think that the system of marking and indenting topics in the outline on page 215 is correct? Main topics, you will notice, are marked by Roman numerals, chief developing topics by capital letters, subtopics under each developing topic by Arabic numerals. Subtopics to any of these subtopics would be marked by small letters.

III. Here are topics taken at random from the notes of a sophomore student. Test your knowledge of outlining by arranging these items in effective order, indicating the relationship between points by the proper marking and indention. Be sure to punctuate correctly.

AIR HOSTESS

Physical qualifications, size, general fitness, advantages, age, traveling experience, education qualifications, nurse's certificate, special "hostess" training, duties, disadvantages, opportunities for advancement, contacts with people, personal qualities

IV. Make a brief outline of a report presented by one of your classmates.

The Overview

If you present your report according to the carefully planned order of your outline, your listener will of course follow your thought more easily than he would without such order. But there are still other aids provided for the listener — guideposts, we might call them: *the overview, the topic sentence, and transitional words and phrases.*

I. Consider the following beginning for a report on interesting participants in the Olympic games:

I have no intention of giving you a chronological history of my life. I hope simply to present telescopic views from the past to the present of the colorful figures who have intensified my interest in track competition.

LAWSON ROBERTSON

What idea do you get from this beginning as to the length, content, and probable order of topics?

Suppose the report had begun with this statement:

Early Olympic victories abroad were guided by the Irish hand of the great Mike Murphy.

Could you have told from this beginning whether any later games or any other figures were to be discussed?

An introductory statement, such as the one on page 216, which gives the *plan* or a bird's-eye view or an overview of the contents, is very helpful to a listener. It does not give him in a nutshell all the information to be given, but it does tell him what points to look for. It enables him to get his mental notebook in order so that he can more easily catch and hold the points made.

II. What should you expect from reports with the following beginnings?

1. Illustrious names star the list of cat lovers. Let me tell you briefly of the important part played by the "fireside Sphinx" in the lives of a few of them.
2. Most people think of Washington in his roles as soldier, statesman, and President; but it is of Washington as the man of business and the successful farmer that I shall speak.
3. Postage stamps are so much a part of our daily lives that we accept them without thinking about them. Let us consider for a moment the different items of knowledge they furnish and how and where to find these.
4. I realize that it would be a difficult thing to tell you anything about Lincoln that most of you do not know. But I shall tell you some of the incidents from his business life which have been least emphasized.
5. To Wilfred Grenfell life was a game, a regular scrimmage; and throughout his whole life the greater the odds, the more zest he found in the game.
6. Did you ever realize how many drawings, tapestries, prints, and carvings have as their subjects sports from other countries? Let me give you a few illustrations.
7. Do you think that you might become a great artist or a great sculptor? Or, in addition, that you could be a

mathematician, a musician, an architect, an engineer, and a philosopher? It has been said that a person could never be great in more than one thing. Study the life of Leonardo da Vinci as one illustration to the contrary.

III. Set up an overview giving an idea of the nature and scope of a report you might give on the life of someone of public interest, on your hobby or the interesting hobby of another, or on some community event.

The Topic Sentence

What the overview is to the report as a whole, the topic sentence is to its subdivision, the paragraph.

I. Consider the following topic sentences from various reports. What does each promise for the paragraph to follow?

1. Early Olympic victories abroad were guided by the Irish hand of the great Mike Murphy.
2. The next difficulty that faced Rear Admiral Byrd was finding men of the right caliber to make up his crew.
3. The party was a success in many ways.
4. Another admirable quality in Benjamin Franklin was his honesty.
5. The "tenderfoot" stage is the first stage of scout-hood.
6. One of the studies most essential in the vocation of agriculture is chemistry.
7. The laboratory was conveniently arranged.

II. Pick out the topic sentences in the paragraphs of the articles on pages 211 to 214.

Transitional Words and Phrases

You would think that with the *overview* to start the listener off on the right track and with a *topic sentence* at each turn, the matter of following the thought would be comparatively easy. Most people, however, find *transitional words and phrases* a great help.

I. Notice the effect of the italicized words and phrases in the following paragraphs:

1. *Before we entered the war*, Curtiss designed a seaplane for John Wanamaker, who had expected to use it on a transatlantic flight — H S type — and it was equipped with its own motors. *When we entered the war*, the Navy Department used this design as the best available, but increased the wing span. This type was called the S 2. *Later*, when the Liberty engine came into production, the letter L was added to its designation to indicate Liberty engines. *It was not until after the war* that the use of letters and numbers was standardized. "Ask Adventure"

2. There are many safeguards to prevent a student who elects his own course from going far astray. *First of all*, there is the advice of teachers, counselor, and parents. There is *also* a powerful tradition concerning subjects, which influences every student's choice. *Moreover*, there is the ability of the student, which limits the kind and number of the subjects that he can take. *Another* safeguard lies in the requirements of state college or university. *Still another* protection is provided in the conference hours required before a student is allowed to make his choice. In many ways a student's choice of subjects is safeguarded.

Notice how the italicized words help you to follow the order and sense the relationship between points. *First* puts you on the lookout for *also*; *another* helps keep in your mind what went before.

II. What other transitional words and phrases can you add to the following list?

Order: in the first place, to begin with, in the next place, to repeat

Addition: another, still another, moreover

Comparison: on the contrary, even more important, the most profitable, not the least, on the other hand

Conclusion: to sum up, in conclusion, after all, finally, last but not least

III. Choose transitional words which might be inserted in the blanks in the following paragraphs to guide the thought. Write them on a sheet of paper.

1. The steps of procedure in an Individual Grammar Drill were as follows: Teachers ____ noted and tabulated language difficulties recurring in classes. Sets of corrective exercises for each error were ____ devised. ____ a sample chart was prepared, bearing at the left a list of the most common mistakes and marked off into squares of a size to contain the student's initials. Each time a student made one of these errors his initials were entered in an appropriate square. When his initials appeared often enough, he was furnished with the needed exercise for practice.

2. There are several important matters to consider before deciding on a vocation. Consider ____ your own mental and physical fitness for that work. ____ take into account the time and money that must be spent in preparation. Weight ____ the returns in salary and the opportunities for advancement. ____ consider the amount of leisure time it will give you to enjoy your family and friends and pursue your hobbies.

CREDITING YOUR SOURCES

Be sure in reporting *either orally or in writing to give credit to the author for any material that you use either directly or indirectly.*

Indirect quotation: Arthur W. Baum said, in "Food — A New Way to Produce It," that it is possible to produce the same crops under glass on one acre as are generally produced on a forty-acre truck farm.

Direct quotation: Arthur W. Baum said, "It is already perfectly possible to put an acre under glass on the edge of an eastern city, and thus to produce the crops that now require a forty-acre truck farm."

When a quotation is quite long, it is usually printed in smaller type than the rest of the article, with a slight space above and below it. In manuscript such quotations are usually written with wider margins than the body of the

report, with a little extra space above and below. In either print or manuscript a long quotation is usually preceded by a colon. It need not be enclosed in quotation marks, since it is set off by the arrangement. Occasionally even a short quotation that appears in the body of a paragraph, if it is introduced quite formally, is preceded by a colon.

INCREASING YOUR VOCABULARY IN SPECIAL FIELDS

Lawyers, engineers, chemists, doctors — men of all professions — regularly master the terms in their own fields. Should we not be as thorough as they?

I. Can you define accurately the following terms in your own present school activity? Write down, first, exactly what you think each word means. Compare your answers with those of other pupils. Then consult the dictionary.

music	art	science
botany	algebra	biology
thesaurus	hygiene	geometry
arithmetic	physiology	gazetteer

II. Do you know the meaning of the italicized terms in the following famous speech by Mrs. Malaprop taken from Sheridan's *The Rivals*? Try to tell from the context what word should have been used in place of each of the italicized words.

I would by no means wish a daughter of mine to be a *progeny* of learning; I don't think so much learning becomes a young woman; for instance, I would never let her meddle with Greek or Hebrew; neither would it be necessary for her to handle any of your mathematical, astronomical, diabolical instruments. But, Sir Anthony, I would send her, at nine years old, to a boarding school, in order to learn a little *ingenuity* and artifice; and as she grew up I would have her instructed in *geometry*, that she might know something of the *contagious* countries; but above all, Sir Anthony, she should be mistress of *orthodoxy*, that she might not misspell and mispronounce words so shamefully as girls usually do; and likewise that she might *reprehend*

the true meaning of what she is saying. This is what I would have a woman know — and I don't think there is a *superstitious* article in it.

Choose from the list below the word that fits exactly in the place of each of the words italicized above:

prodigy	orthoëpy
ambiguous	geography
superfluous	comprehend
superficial	contiguous
orthography	ingenuousness

III. Select a course from your school program and prepare a glossary of twenty words belonging only to that one field.

IV. Professions and avocations, as well as courses in school, require the mastery of specialized vocabularies. The chemist, for instance, must know words like *catalysis*, *cathode*, and *oxidation*; the amateur photographer, words like *panchromatic*, *tripod*, *astigmatic*.

Prepare a glossary of words peculiar to some profession or occupation, preferably the occupation you intend to follow.

V. When you have finished preparing the technical vocabularies, notice that words belonging to widely different fields frequently are related in meaning by a prefix or a suffix which they have in common. *Perspire* in your biology vocabulary, for example, is linked to *perspective* in your art vocabulary by the prefix *per*, a Latin preposition meaning "through."

With your teacher's help write on the blackboard a list of the common prefixes. Then try to classify them into: numbers — *uni*, *bi*, *di* (not "dis"), *tri*, etc.; privatives (negatives) — *in*, *un*, *a*, *dis*, etc.; and other groups.

VI. Notice how a knowledge of prefixes and suffixes allows you not only to dissect unfamiliar words and determine their meanings, but also to increase your vocabulary by adding the correct prefix or suffix to an already familiar word.

From your knowledge of the suffixes meaning "the one who," change the following words to designate the performer rather than the acts or the products:

- | | | |
|----------|------------|-------------|
| 1. art | 4. wait | 7. act |
| 2. guard | 5. preside | 8. paint |
| 3. carry | 6. library | 9. navigate |

VII. Let one half of the members of the class each choose one prefix for which he will find interesting combinations to report to the class. For example, *over* does not have just the same meaning in *overlook*, *overturn*, and *overdo*.

Let the other half of the class divide into committees to report on such topics as the following:

- Nations That Have Contributed to Our Language — The Kind and the Number of Words from Each
- Interesting Families of Words
- Words That Have Shifted Their Meanings
- Pairs of Words to Be Discriminated
- Why Pronouns and Some Verbs Are Inflected Irregularly

VIII. Continue your study of vocabulary in special fields by noticing how people carry over words from one vocation or avocation into the activities of another. To the sailor, life itself is an ocean voyage beset with storms. To the coach, life is a game in which one must hit the line hard. Such use of words, you remember, we call *figurative*. From what occupations do the following figures of speech come?

- | | |
|--|---------------------------------|
| 1. herded us in | 4. piloted us through the crowd |
| 2. pooling results | 5. the lock step in education |
| 3. the loom of school life | 6. at the flaming forge of life |
| 7. backbone of the cold wave is broken | |

Watch for and list in your vocabulary notebooks other illustrations of figures drawn from school life or from vocations. You may hear them in the sayings of classmates, teachers, and guest speakers, or read them on the bulletin boards, in the school paper, in the community paper, or in your books or magazines. One mathematics class publishes

each semester a mimeographed bulletin entitled *Figuratively Speaking*, which is full of figurative sayings drawn entirely from the field of mathematics.

At the end of your study of this unit, bring your list of figurative expressions to class and share them with your classmates.

LEARNING HOW TO PRONOUNCE WORDS

I. What do you do when you are unable to pronounce a word? Do you ask help of a friend or your parents or your teacher? Why not try the dictionary instead? It is not difficult to learn how to use the dictionary if you pay attention to a few specific directions. The answers to the following questions will help you. Get a dictionary like *Webster's Students Dictionary* and look them up.

1. How do you find a word in the main part of the dictionary?
2. Where can you find the names of countries and cities?
3. Where can you find the names of famous people?
4. Where can you find abbreviations used in writing and printing?
5. In what part of the dictionary can you find the meanings of signs and symbols?
6. Where can you find rules for spelling?
7. Where can you find helps for pronunciation?
8. What other useful information can you find in the dictionary?

II. Examine different dictionaries. Tell how they differ in organization.

III. Let us examine the word *visitation*. What is the first step in finding out how to pronounce it? Can you consider the ten letters at once or do you wish to break the word into parts? How many parts do you wish to make out of it? How many letters will there be in each part? Here are six possibilities. Can you think of others?

vi sit at i on

vis i tat i on

vis it a tion

vis it at i on

vi si tat ion

vis i ta ti on

How does the dictionary show you which division is right? Do you know what each division is called? If you look up the word *syllable* in the dictionary, you will find that a syllable is "a part of a word capable of being pronounced by a single impulse of the voice."

IV. Divide the following words into syllables. Consult a dictionary like *Webster's Students Dictionary* to make sure that you are correct.

opportunity	respiratory	function
opposition	strangulate	colorless
habitation	journeyman	electrical

V. Now that you have discovered how to divide words into syllables, how will you know how to pronounce each syllable? Here again the dictionary will help you. If you look carefully, you will notice that each word is respelled in parentheses and that there are marks above or below certain letters to guide you in pronouncing the syllables correctly. There are two ways to find out what the marks mean. First, at the bottom of each page you will find a key word which has the same mark as the one in the syllable that puzzles you. Pronounce the simple word and then pronounce the syllable, making sure that the letters with identical marks are given exactly the same sound in each case. Practice on the following words and syllables to make sure that you can use this guide:

Words	Syllables	Words	Syllables
āle	hāt ing	ōld	mō tive
cāre	vār y	ōrb	mōr bid
ādd	hāng er	ōdd	bōm bard
ārm	bār ter	fōōd	rōōf tree
āsk	fās ten	fōōt	bōōk ish
ēve	ē dict	out	a bound
hēre	ad hēre	oil	coin age
ēnd	lēg horn	cūbe	fū ture
makēr	riv ēr	ūrn	dis tūrb
īce	fī nal	ūp	ūt most
īll	pīc ture	menū	de büt

VI. Some of you may wish to learn these marks so that it will not be necessary for you to look at the bottom of the page each time. To do this, turn to that section of the dictionary called "Guide to Pronunciation." Here you will find all the symbols or diacritical marks with key words to help you to know what sounds to give to each. It is not difficult to memorize a sound for every letter with a given symbol. Practice the following list. How many can you give correctly?

ö	ē	ô	ā	û
ō	ū	ü	ě	ōō
à	ǎ	ī	öö	ǔ
â	ẽ	ĩ	ä	á

VII. One more step and you will know how to find the pronunciation of words. When you have the pronunciation of each separate syllable, how will you know which ones to emphasize most? In our language, when we have a word with several syllables, one syllable is uttered with more force than the others. Can you discover how the dictionary tells you this? Try to get suggestions from the following two-syllable words:

long'ing	(lōng'ing)	rack'et	(răk'ět)
pain'ful	(păn'fööl)	sus-pect'	(sŭs-pěkt')
pret'ty	(prît'ŷ)	co-erce'	(kô-ûrs')

Notice that there is a mark which points to the syllable that should have the most emphasis. This mark is called an **accent**.

VIII. Look up the following words in the dictionary. Copy them, putting the accent marks on the correct syllables. Pronounce each word correctly. When two or more pronunciations are given, use the first one.

adult	drama	agile	depot
grimace	detail	amen	divan
decade	forbade	recess	hostile
tumult	status	allied	address (n.)

transfer (n.)	romance	harass	encore (v.)
transfer (v.)	research	respite	encore (n.)
contract (n.)	expert (n.)	produce (n.)	surcharge (v.)
contract (v.)	expert (adj.)	produce (v.)	surcharge (n.)

IX. Sometimes there are so many syllables in a word that two are emphasized — one more than the other. The dictionary shows this by making one accent heavier and blacker than the other. The heavier one is called the **primary accent** and indicates the heavier stress. The lighter one is called the **secondary accent** and indicates more stress than falls on the unaccented syllables, but less than on the syllable with the primary accent.

Look up the following words in the dictionary and pronounce them, paying particular attention to the primary and secondary accents:

pioneer	daffodilly	evidential
locomotive	differential	potentiality
communication	co-ordination	homogeneous

X. Look up the following words in the dictionary and be ready to give the class the correct pronunciations. Use the first pronunciation if two or more pronunciations are given for any word.

alias	oasis	poem	buoy
amateur	theater	garage	decoy
athlete	inquiry	misled	route
chauffeur	genuine	champion	arctic
recognize	necessary	attacked	aerial
indisputable	government	gazetteer	apricot

OTHER INTERESTING THINGS TO DO

I. Make a biographical report on some interesting personality, past or present. Limit yourself to some period or phase of the subject's life or to his personal qualities.

II. Compile an "Ask Me Another" booklet, covering well-known names and facts in the vocational fields discussed.

III. Conduct a series of class quizzes in the manner of the radio program "Who am I?" or Professor Quiz or Professor Puzzlewit. Questions could be contributed by class members and teachers. Question boxes might be set up, one for science, one for household art, one for social studies, and so on.

IV. Contribute to or conduct a school-paper question-and-answer column in the manner of the column in the magazine *Adventure*.

V. Make a complete bibliography on a vocation of special interest.

VI. Make class lists of reference books on vocations, study methods, and word study, each individual contributing annotations on at least two books that he has found helpful.

VII. In some tests your success depends on your ability to read the directions and the questions. Discuss in class the benefits one may get from taking true-false, completion, and multiple-choice tests.

VIII. Discuss other test problems, such as the following:

1. Have you ever discovered after a test was over that you might have answered one question instead of three, or that you might have answered the last three questions instead of the first three? What are the advantages of choice? the disadvantages?

2. What should determine the length of time you give to any question? What changes would you make in your time arrangement if one question counted twice as much as another question?

USING THE LIBRARY

"Books are life's best business."

NONFICTION

Center, Stella S.	<i>The Worker and His Work</i>
Cleaver, Pauline	<i>Make a Job for Yourself</i>
Ferris, H., and Moore, V.	<i>Girls Who Did</i>
Filene, Catherine	<i>Careers for Women</i>

Fryer, Douglas	<i>Vocational Self-guidance</i>
Gardiner, Glenn L.	<i>How You Can Get a Job</i>
Hawksworth, Hallam	<i>What Are You Going to Be?</i>
Kitson, Harry D.	<i>I Find My Vocation</i>
Laselle, Mary A., and Wiley, K. E.	<i>Vocations for Girls</i>
Maule, Frances	<i>She Strives to Conquer</i>
Myers, G. E., Little, G. M., and Robinson, S. A.	<i>Planning Your Future</i>
Nichols, Frederick G.	<i>Junior Business Training for Economic Living</i>
Pitkin, Walter B.	<i>New Careers for Youth</i>
Platt, Rutherford Hayes	<i>Book of Opportunities</i>
Post, Emily	<i>The Personality of a House</i>
Price, Charles Matlack	<i>The A B C of Architecture</i>
Rosengarten, William	<i>Choosing Your Life Work</i>
Smith, L. W., and Blough, G. L.	<i>Planning a Career</i>
Thompson, C. O., Keenly, K., and Wikdall, E. C.	<i>The Training of a Secretary</i>
Woodward, Helen	<i>Through Many Windows</i>

GENERAL INFORMATION

Spafford, Justin, and Esty, Lucien .	<i>Ask Me Another!</i>
	<i>Books for Home Reading</i>
	<i>Who's Who</i>
	<i>Who's Who in America</i>

CORRECTIVE EXERCISES

AVOIDING *IS WHEN* AND *IS WHERE* IN DEFINITIONS

Practice I. Make a grammatical analysis of these definitions:

1. A *coracle* is a small, round *boat* made by stretching horsehide or canvas over a wooden frame.
2. *History* is the *branch* of knowledge that records and explains past events.
3. *To trim* is *to make neat* by cutting, clipping, etc.
4. *Hilarious* is noisily *merry*.

In these statements the linking verb *is* might be replaced by the equals sign of arithmetic without the least change in

meaning. For that reason the main word in the predicate after *is* must be the same part of speech as the subject. In the first two sentences, nouns are paired with nouns; in the third, an infinitive with an infinitive; in the last, an adjective with an adjective. To say "History is when someone tells about past events" is to make a noun equal to an adverb clause, which offends our sense of fitness.¹

Sometimes one word can be fairly well defined by another single word, as, "*Consequently is therefore.*" More often the defining word has to have modifiers attached to it to make its meaning exactly the same as that of the word defined. When a noun is being defined, the predicate noun names the class to which the object belongs, and the modifiers distinguish it from other objects in the same class. Thus, *boat* in the first definition on page 229 names the class of objects to which *coracle* belongs, but two adjectives and a long participial phrase are necessary to show what kind of boat it is, to distinguish it from other kinds of boats. The same general principle applies to other parts of speech, although sometimes the additions, like *neat* in sentence 3 on page 229, are not exactly modifiers. If you take care to see that the main word after *is* is the same part of speech as the subject, you will have little trouble with the words that need to be added to it.

Finish these definitions orally:

- | | |
|-------------------------|--------------------------------|
| 1. A tax is ____. | 6. To marcel is ____. |
| 2. The divisor is ____. | 7. In golf, slicing is ____. |
| 3. To exhaust is ____. | 8. In baseball a run is ____. |
| 4. Swiftly is ____. | 9. <i>Gorgeous</i> means ____. |
| 5. A marcel is ____. | 10. To be tiresome is ____. |

Practice II. There are some similar sentences which are not definitions, but in which the same care to balance subject with predicate is necessary.

¹Some authorities now tolerate "is when," "is because," etc., pointing out that they have been used by standard writers for a long time. These constructions, however, are not effective, and it is better to replace them by more direct forms,

In which sentence of each of these pairs is the predicate in the proper form? Name the matched or balanced parts of each sentence.

1. (a) The best part of the story was the scene in which the elephant followed the doctor's buggy.
(b) The best part of the story was where the elephant followed the doctor's buggy.
2. (a) The most exciting event was when the police arrived.
(b) The most exciting event was the arrival of the police.
3. (a) The reason he failed was because he did not work.
(b) The reason he failed was that he did not work.
4. (a) A definition is when you give the meaning of a word.
(b) A definition is a statement of the meaning of a word.
5. (a) His testimony was where he gave himself away.
(b) His testimony was what gave him away.

Practice III. Rewrite the following sentences, avoiding "is when," "is where," and similar expressions:

1. Perjury is where someone swears falsely.
2. The situation which embarrasses me is when I do not know the answer.
3. A judge is who presides in a court of law.
4. Capital punishment is when a man is executed for a crime.
5. The thing that made the child cry was when she saw her balloon rising slowly in the air, out of her reach.
6. The difference between sailboats and steamboats is one is propelled by the wind, the other by machinery.
7. We think that playing basketball is when we have the most fun.
8. Going across the street without waiting for the patrol boy's signal was how the child was run over.
9. Farming is when a man cultivates the soil for a living.
10. The only reason I entered the race was because you wanted me to do it.

Practice IV. In some sentences it is better to change the subject than the predicate. Correct the following:

1. Because he had failed once was reason to doubt his ability.

2. Where that painter does his best work is mixing colors.
3. When a person drives a car it is motoring.
4. Where coal is found is in mines.
5. Why I must stay home is because you are going to be away.
6. When a man bites a dog is news.
7. Who is responsible is the person you should speak to.
8. When there is no school is vacation.
9. Theodore Roosevelt said that how he became strong was by exercising.
10. Where the earth is flattened is at the poles.

Practice V. Complete these statements as you read them aloud :

1. The reason I liked the picture was ____.
2. The slowest part of the race was ____.
3. The big surprise of the party was ____.
4. The argument which convinced me was ____.
5. The most effective passage in his speech is ____.
6. The main plot of the picture is ____.
7. The last time I saw you was ____.
8. In *Julius Caesar* the climax is ____.
9. The part of the mystery that puzzled me was ____.
10. The last place he was seen alive was ____.
11. His refusal to study was ____.
12. Learning is (define) ____.
13. The scene I'm trying to describe is ____.
14. Fred's excuse for being late is ____.
15. The greatest disappointment of the baseball season was ____.

Practice VI. Complete the following sentences, using nouns or verbal nouns (gerunds, ending in *ing*). Write your sentences on a separate sheet of paper.

1. Our favorite pastime is ____.
2. A revolution is ____.
3. A student council is ____.
4. Lynching is ____.
5. The part of the show I enjoyed most was ____.
6. Prejudice is ____.

7. The last time I saw you was ____.
8. The biggest surprise of the evening was ____.
9. Maturity is ____.
10. Teaching is ____.
11. The Senate of the United States is ____.
12. The time Hamlet makes his entrance is ____.
13. A merchant is ____.
14. The last thing I should have expected was ____.
15. The unexpected is ____.
16. Independence is ____.
17. Socrates was ____.

Practice VII. Make up other beginnings for your classmates to finish.

MAKING LOGICAL, CONSISTENT OUTLINES

Practice I. Rewrite the following outline to make it logical both in order and in subordination of ideas:

SAVE OUR SOIL

- I. The top soil is our greatest natural resource.
 - A. It grows our crops.
 - B. As a sponge it catches and holds rainfall.
 - C. Dust storms damage wide areas.
- II. Too heavy pasturing produces dust storms.
 - A. Grass eaten too short dies.
 - B. We need more meat and milk than we produce.
- III. Plowing of large areas in dust bowl should be forbidden.
 - A. Strip farming will not cause soil to blow far.
 - B. Plowing across the wind reduces loss.
 - C. Tops are more important than roots in protecting soil.
- IV. Hilly land should be in pasture or woods.
 - A. If it is plowed, the return is poor.
 - B. Top soil is soon washed away.
 - C. If slopes are plowed they should be terraced.
 1. This reduces slope of most of surface.
 2. Plowed ridges then help to retard runoff and washing.
 - D. The right trees would produce valuable wood.

Practice II. The following outline is orderly, but parallel items are not expressed in parallel form. Rewrite it, correcting this fault.

HOW THE BOARD OF EDUCATION IS CHOSEN

- I. Number of members
- II. Who are eligible
- III. Appointed by mayor
 - A. With approval of council
 - B. With eye to politics
- IV. The term of office is four years
 - A. Each member serves until successor is appointed
 - B. Result: staggered terms
- V. How mayor controls board
 - A. Appointments irrevocable
 - B. Mayor gets signed resignations before making appointments
 - C. Rebellious board members ousted

Practice III. Make an orderly, logical outline to cover the following jumble of facts:

HYBRID CORN

Large-scale, or "commercial," planting of hybrid corn began in the 1930's. The very serious droughts of 1934 and 1936 in the corn belt hastened the introduction of this new method in agriculture. The hybrid seed is produced by crossing (cross pollinating) a highly desirable commercial variety — some strain of yellow dent, for example — with a "primitive" variety that has many small ears and many deep roots to withstand drought. Since one bushel of seed will plant several acres, the farmer can afford to pay a higher price for his seed if he gets an extra five bushels per acre; and he finds it still more profitable if he gets a fair crop when drought would have killed ordinary corn. If the varieties crossed are properly selected, the plants that grow from their seed will be only moderately large with very strong root systems but will bear more ears and these of good size. The hybrid seed which is used must be grown under very carefully controlled conditions which are impossible on the ordinary farm. The seed, therefore, must be supplied by commercial seed houses and is rather expensive. In good soil

in a year of good rainfall there is probably no very great advantage in growing the hybrid corn, but in poorer soils, and especially in drought years, the statistics seem to show that the extra cost of hybrid seed is recovered, with interest, in the crop. Because the new corn raised from the hybrid seed will not have the characteristics of the seed from which it is grown, new seed must be purchased from the seedsmen every year. If a bushel of seed costing from seven to ten dollars will sow three acres — it may sow more, if the grains are not too large and if the farmer plants only three, or even two, grains to the hill because his soil is not heavy — and the yield is five bushels more at fifty cents a bushel, profit from the crop is at least as great as from ordinary seed. The seed houses and agricultural stations say that the difference between the yield from hybrid seed and that from ordinary seed should be about ten bushels per acre.

DISTINGUISHING *LIE* FROM *LAY*, *SIT* FROM *SET*, AND
RISE FROM *RAISE*

Diagnostic Test. Read the following paragraphs aloud, giving the correct forms of the verbs indicated. Have a partner check your correctness. If you cannot get a partner, write on a sheet of paper the verbs that you would have supplied in oral reading.

1. *Lie, lay*

Roy was ____ fast asleep on his bunk when Dick, the camp pest, who had the bunk above, took a notion that he had ____ in one bed long enough and that he would rather ____ on Roy's bed than his own. After carefully ____ back the covers of his bed, he stepped to the floor. Roy always ____ on his back with both arms extended horizontally. Dick decided to ____ his own body on top of Roy's, face down, give a quick twist to put Roy on top and then snuggle innocently under the covers after he had ____ Roy on the floor. When Roy awoke, furious, Dick simply ____ his finger over his lips and said, "Sh-h! Don't wake me. I'm asleep. You may ____ in my bed."

2. *Sit, set*

Now it was Roy's turn to follow the example Dick had _____. He pretended that he was going to ____ up and read, but he purposely ____ near the table on which an alarm clock was ____.

After Roy had _____ there a while, Dick fell asleep. Then Roy wound and _____ the alarm to go off in ten minutes. Cautiously _____ a low stand beside the bed, he _____ the clock on it so that it would be as close as possible to Dick's ear.

3. *Rise, raise*

When the alarm went off, Dick _____ out of bed as if he had been _____ from the dead. Owing to his hasty _____ he even forgot to _____ the little lever to stop the alarm. Meanwhile, Roy had _____ and was standing in the doorway ready to run. Dick _____ a threatening arm, but decided his camp record wouldn't permit his _____ any more trouble. Thinking he would be the first to _____ and get even the next morning, he sullenly _____ himself back to the bunk above and went to sleep.

If you did not make a perfect score on the test above, the following explanation should help you:

lie	} cannot have direct objects. You never <i>lie</i> , <i>sit</i> , or <i>rise</i> anything.	lay	} require direct objects. You always <i>lay</i> , <i>set</i> , or <i>raise</i> something.
sit		set	
rise		raise	

Here are the principal parts and the meanings of the three verbs that do not take direct objects:

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>	<i>Meaning</i>
lie	lay	lain	recline, lie down, or rest
sit	sat	sat	be seated, sit down
rise (or arise)	rose (or arose)	risen (or arisen)	get up, move upward

The three verbs that require direct objects are:

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>	<i>Meaning</i>
lay	laid	laid	put or place (something)
set	set	set	put or place (something)
raise	raised	raised	lift (something)

The present participles of these three verbs are *laying*, *setting*, *raising*. Do not let the fact that the present tense of *lay* (meaning "put" or "place") and the past tense of *lie* (meaning "rest" or "recline") are spelled alike confuse you.

Practice I. Choose the correct verbs from the parentheses :

When I first (rise, raise) in the morning, I (raise, rise) the window high and (lie, lay) flat on a mat on the floor. After I have (laid, lain) there a few minutes, I (rise, raise) to a (sitting, setting) position, (raise, rise) my arms horizontally in front of me, and try to (arise, raise) without the aid of my arms. The last time I tried this exercise I unfortunately (set, sat) down again before I had completely (risen, raised). I (lay, laid) down awhile before I tried to (sit, set) up again. After (laying, lying) there and resting a few minutes, I (set, sat) up in the same position and (arose, raised) very easily without (raising, rising) or lowering my arms.

Practice II. Choose the correct forms from the parentheses :

Jean and Marie have planned a bazaar to (rise, raise) money for their class. Last year they (raised, rose) twenty-two dollars, and they have (set, sat) a goal of twenty-five dollars for this year. First, they built a counter by (setting, sitting) boxes on top of each other and (laying, lying) wide boards across them. Because the boxes seemed lower at one end, they (raised, rose) the boards at that end by a padding of old newspapers.

At one end of their counter the girls (lay, laid) the sewing which they had done, and on the other end they (set, sat) boxes of candy, painted dishes, and various knickknacks which they had made. In order to make the table look artistic, they were careful not to (set, sit) objects too close together or to (lay, lie) things one upon another. The prettiest doilies and handkerchiefs were (laid, lain) on top. Don't you imagine that instead of (raising, rising) twenty-five dollars, these energetic girls will probably (raise, rise) twice that much?

Mastery Test. Set down on a sheet of paper your choices of the verbs from the following parentheses :

1. The wind had (raised, risen), and snow (lay, laid) an inch deep where the Smith cat (sat, set) on the window ledge.

2. "John," said Mrs. Smith, who was (laying, lying) with a hot-water bottle against her cheek, "it makes my neuralgia worse to see Martha (sitting, setting) out there in the cold."

3. Mr. Smith did not (raise, rise) from his chair.

4. His wife, (raising, rising) her voice a trifle, urged, "John, won't you (raise, rise) the window and let Martha come in?"

5. This time John (raised, rose) from his chair. 6. His wife went on, "Her milk is (setting, sitting) on the kitchen radiator; (set, sit) it down for her. 7. And (lay, lie) her warm blanket back in her basket."

8. John (set, sat) down again. 9. "I'm no cat's maid," he growled, "that you should (lay, lie) there and give me orders about (setting, sitting) her milk and (laying, lying) her blanket."

10. Without a word Mrs. Smith (raised, rose), (lay, laid) the hot-water bottle on the davenport where she had been (laying, lying), and (raised, rose) the window for Martha. 11. She smiled when Martha's purr thanked her for (setting, sitting) the milk down. 12. Returning to the living room, she said to Smith, "You'll be (setting, sitting) there reading when I'm (laying, lying) in my grave."

INEXCUSABLE ERRORS IN COMPOSITION

Practice I. By reading the following sentences correctly, prove that you have mastered the problems they present:

1. You (had ought, ought) to (have, of) stayed here.
2. The campers (must have, must of) gone home.
3. My father is going to (teach, learn) me to play golf.
4. She (ain't, isn't) coming back to school.
5. We (was, were) at the beach. Where (was, were) you?
6. The school (don't, doesn't) seem to have (any, no) work-books on hand.
7. Don't you think he (had ought, ought) to accept the offer?
8. Where (was, were) you yesterday?
9. The campers should not (of, have) left a fire.
10. His father tried to (learn, teach) him to swim.
11. If he (hadn't, hadn't of) gone, it wouldn't (of, have) happened.
12. Some apt pupils (learn, teach) the crawl in one lesson.

13. (Ain't, Isn't) Mary coming to my party Thursday?
14. Don't you think you (had ought, ought) to go?
15. John (has, hasn't) hardly ever had trouble with his eyes.
16. You can't (learn, teach) an old dog new tricks.
17. We could just as well (of, have) gone.
18. (Hadh'n't you and Jim ought, Oughtn't you and Jim) to make up again and not (never, ever) quarrel (any, no) more?
19. Probably Isabel wouldn't (of, have) been at home.

Practice II. Show how "of" for *have* has come from spoken contractions. The contraction for *I have* is *I've*. Would the spoken contraction for *would have* be wrong? Would it be advisable?

Practice III. Give orally negative sentences that correspond to these affirmative ones, as in sentence 1.

1. If Helen wears her blue silk, I shall be disappointed.
Negative. If Helen doesn't wear her blue silk, I shall be disappointed.
2. Janet was the only one who had eaten truffles before.
3. Have you ever tried to carry on a conversation with a strange adult?
4. At that time there were powder, rouge, and lipstick on the dressing tables of most ladies.
5. With the lever forward, you can easily remove the revolving brush.
6. Yesterday was the first time our team failed to complete any forward passes.
7. I think Martha would have told us if there was any cake left.
8. The bangs that women used to wear were becoming to some of them.



RECITING IN CLASS

UNIT VI. RECITING AND TAKING TESTS

PREPARING FOR THE RECITATION

I. Explain the difference between reciting and discussing, illustrating both activities from recent class meetings in social studies, foreign languages, mathematics, or science.

How does recitation (as distinguished from discussion) benefit you? What effect do poor recitations by your classmates have on you?

II. Can a student who does not really know the subject matter make a good recitation? How can a topic be mastered thoroughly with least cost of time?

Wherein may a student who has studied his lesson well fail to recite well? How can he learn to overcome this weakness? With your classmates, plan some training of this sort for yourselves. Then look ahead in this unit to see how much of what you need is provided here.

III. Teachers sometimes ask for what we call "topical recitations." For example, the history teacher may say, "Tell us about the Reformation in England, Bert." The proper response is a miniature lecture on the topic assigned.

Sometimes, however, teachers ask specific questions to be answered in single sentences or, occasionally, even in single words. For example, the science teacher may ask, "What is the freezing point of a saturated solution of salt in water?"

Which type of recitation — topical or specific — demands the more thorough knowledge of the subject? Does it require any skills in expression or communication which the other does not? Which kind of recitation is more interesting to make? Which is more beneficial to listen to?

IV. How can you tell what kind of recitation to prepare for? If your teacher assigns your lesson by pages or chapters or sections in the textbook, how can you foretell *what* ques-

tions he will ask? Some students are helped by thinking of a textbook as just an organized presentation of the answers to problems or questions which have been found important.

V. What big question does the excerpt "Russia Reaches the Point of Explosion" answer? It is taken from a book called *World History Today*. The title of the chapter of which it is the final section is "The Bulky, Backward Russian Empire," and the earlier sections of the chapter are: "The Czars Imitate Metternich," "Steps Toward Reform — and Away From It," "Turkey, Constantinople, and the Balkan Question," and "Russia Expands Across Asia."

RUSSIA REACHES THE POINT OF EXPLOSION

Autocracy Breeds Revolution. — The year 1905 brought defeat at the hands of Japan. It also witnessed great popular attacks upon autocracy and the derangement of industry by widespread strikes among the working people. A monarchy, outwardly the strongest in Europe, was compelled to fight for its very existence; and at last the czar, like the monarchs of western Europe half a century earlier, reluctantly promised his people a bit of self-government. Before viewing the events of 1905, we must study the agitation against autocracy during the preceding forty years.

The tide of reaction from reform had by 1866 become overwhelming. Alexander II was extremely conservative for the remainder of his reign. Public speech and the press were closely restricted, and many thousands of suspects were exiled.

Such conditions, like those in Italy, Austria, and Germany in the age of Metternich, could no longer be criticized publicly but were opposed, if at all, by secret societies. Official severity bred revolutionary extremists, who, in their rage against autocracy, attacked all that had been held sacred in society. Political despotism, the orthodox church, private ownership of land, capitalistic industries, even the family itself were all described as creations of the ruling classes aimed at enslaving the people.¹

1. Is rabidness usually the natural result of oppression?

Nihilists and Anarchists Plot against the Government. — Some of the Russian radicals of this period called themselves

Nihilists (from the Latin *nihil*, meaning "nothing"). By taking this name they meant to emphasize their lack of respect for everything in church, state, and society. They would believe nothing taught them by the established classes. Other radicals took the name *Anarchists* to indicate their opposition to every form of government, which, they claimed, was a restraint upon the natural liberty of the people.

More moderate reformers wished to discountenance these nihilists and anarchists by free public discussion. In an address to the czar one of the provincial zemstvos stated that society could combat subversive ideas¹ only if it had the necessary weapons — freedom of speech, of opinion, and of the press.² But the author of this reasonable appeal was exiled to Siberia along with the revolutionary extremists whom he was opposing.

The radicals began their work by seeking to turn the people against the government. For this purpose they established Sunday schools for the study of elementary branches and current topics, and went out in various disguises as missionaries among the peasants. But the government authorities speedily broke up their schools and meetings, spies easily pierced their disguises, and hundreds of the radicals were exiled.

After 1878 the party of open violence began a policy of terrorism and outrage, hoping to disorganize the government and to frighten ordinary citizens into joining the revolutionary cause. High officials were marked for assassination by a small secret committee whose watchword was "Learn the use of dynamite!" Police officials were murdered after posters signed by "the executive committee" had marked them out as victims. Attack after attack was made upon the well-guarded czar. Railroad trains were dynamited, the streets of St. Petersburg were mined, the royal dining room was wrecked, and at length Alexander himself was killed by bombs thrown by the revolutionists (1881).

1. Define "subversive." 2. Is this idea correct or not?

Hard Lot of Russian Peasants. — The reign of Alexander III (1881–1894) was a period of almost complete reaction, in which much of the advance made early in the preceding reign was lost. The reform movement itself suffered because its moderate members were shocked by the outrages committed by the violent. And yet, as time went on, the need of reforms became

greater than ever. In two very different fields this need was felt: in the life of the peasants and in the condition of the factory workers in the new industrial plants.

Miserable indeed was the condition of the peasants even after emancipation. The peasant land was generally owned not by individuals but by the village community (*mir*), and redivided at regular intervals among the inhabitants. There could be no improvement in farming methods under such a system.¹ Out of twenty-five countries raising food grains, Russia stood at the bottom — even below Italy, Algeria, and India — in the average yield from cultivated land. Great numbers of peasants, totaling one half of the adult males, were forced to hire out as laborers on the noblemen's estates for a few months every year, to avoid starvation.

But the peasant, after going out to hire, was bound to return to his native village in order to pay the taxes placed upon his community after emancipation. He was not allowed to journey away from his home without a passport, which would be given only to those whom the village community could trust. In the long winter days the reunited peasant families turned to simple manufactures, a village often specializing in certain articles and selling them at fairs or markets.

Population increased, too, faster than the food supplies, and there were distressing famines in 1890, 1898, and 1907 in many parts of the country. Year by year the peasants sank deeper into arrears in their redemption payments to the government. Thus in the period from 1882 to 1900 the total amount of these arrearages increased over fivefold.

It was little wonder, therefore, that millions of people every summer wandered about in search of work; that thousands found their way, with or without passports, into Siberia; and that, in the thirty years 1884–1914, over three million Russian subjects reached the ports of the United States.

1. Why could there be no improvement?

Industrial Workers in Russia. — Although in 1914 seven out of every eight Russians were engaged in farming, still a considerable advance had been made in modern industry and in large-scale production by the factory system. Probably in no other European country, however, did the Industrial Revolution bring such harsh treatment of the workers as in Russia. The unpros-

perous condition of agriculture forced many people to go to work in industrial plants at very low wages and long hours. No proper care was taken of the workers, and living conditions in the factory towns were even worse than they had been in England and western Europe fifty years earlier. Many of the factories were built with foreign capital and sometimes were actually managed by foreigners who cared only for profits and showed no sense of responsibility to their working people.

Japanese War Ripens Revolutionary Sentiment. — By the year 1905, when the Russian forces met defeat at the hands of Japan, Russia was on the verge of an explosion from within. The professional revolutionary class of anarchists and socialists was active. The increase of education, the growth of the factory system, the movement of many people from place to place, — all of these were awakening new desires and encouraging a common feeling among all ranks of the population.

On all sides were unrest and uncertainty. While the terrorists renewed their outrages upon officials, the educated classes were agitating for political reforms. The discontent among the factory workers broke out in many strikes; and in the country districts there were frequent riots of the peasants against the large landholders and the government officials.

In an atmosphere charged with such dangerous elements, the government stubbornly continued its policy of martial rule, exile, and execution. Then the war with Japan laid bare the corruption and blundering of the ruling class and encouraged all other classes to attack it at home.

The Revolution of 1905; Bloody Sunday. — On January 22, the workingmen of St. Petersburg gathered with their families for a peaceful procession to the czar's palace, where they hoped to present to their "little father" a petition asking for some reforms. Led by a priest, the workmen were orderly and unarmed. In spite of this fact troops of soldiers repeatedly fired upon the petitioners, killing hundreds and wounding thousands.

After this, conditions went from bad to worse until in October and November, 1905, they culminated in a series of general strikes. Alarmed by the strength of revolutionary sentiment, Czar Nicholas II at length issued a decree granting civil rights to all and providing for an elective assembly — the *Duma* (dōō'mä) — whose consent should be necessary to all legislation.

The Last Victory of Autocracy. — This promise of popular government divided the forces of the reformers. The moderates were satisfied with the government's program, while the extremists now determined upon armed insurrection against the monarchy, hoping on its ruins to establish a socialistic democracy. But the friends of autocracy had gained their second wind; the army in general remained loyal to the czar; and the uprisings in Moscow and elsewhere were ruthlessly suppressed.

Bitter punishments were meted out to the revolutionists. The troops received orders to "act mercilessly" and not to "spare cartridges." In the disaffected districts peasant homes and even whole villages were destroyed, while thousands of suspects were put to death or exiled to Siberia. "A calm as of a graveyard reigned over the terrorized towns and burned villages." Partly to distract attention from itself, the government incited popular attacks upon the Jews and permitted horrible massacres (*pogroms*) in districts where they were numerous.

The Popular Duma a Farce. — Six months after the czar's promise of a representative assembly, the Duma met in St. Petersburg (May 10, 1906). By this time the autocracy had regained its composure, and the powers of the Duma were curtailed by royal decree even before it convened. The majority of the members favored a limited monarchy of the British type,¹ but when they sought to criticize imperial officials and to bring them to account for the *pogroms* against the Jews, the czar dissolved the assembly. The members who signed a protest against the government's action were seized and imprisoned.

Three more Dumas were elected between 1907 and 1911, but the government had carefully modified the suffrage qualifications, and by military control of elections at length obtained a submissive body. Thus once again victory apparently rested with the policy of "autocracy, orthodoxy, and nationality." "Thank God," declared one of the czar's ministers to the members of the Duma, "thank God, we have no parliament."

1. Why do you suppose the British type was preferred?

Another Revolution Seems at Hand in 1914. — Examination of suspects by military courts, exile to Siberia, frightful attacks upon the Jews, enormous fines levied upon newspaper editors, an elaborate system of police spies — by these means the government hoped to prevent any new popular movement.

The progress of industry and of agriculture, however, was making people think. Elementary education was preparing a large part of the people to read and to act. Despite arbitrary government, Russia was gradually being changed under the influence of the Industrial Revolution and of popular education. But it still lacked the most marked feature of western countries — an elective representative system and popular control over the management of the government. To obtain these was now the hope of a large number of Russians, and a revolution seemed the next inevitable step. But on August 1, 1914, Germany declared war on Russia. The next day the czar issued a proclamation to all his "loyal subjects" urging them to forget internal dissensions, "rising as a single man to repulse the insolent attack of the enemy."

For the time being an almost unanimous response was made to the czar's appeal.¹ Not until blundering mismanagement again brought disaster to the Russian armies, as it had in 1856 and 1905,² did the revolutionary movement finally burst out, resulting in 1917 in the complete overthrow of the system of the czars and a little later in the death of Nicholas II, the last "autocrat of all the Russias."

1. How do you explain this loyalty to a ruler whose record was so unsatisfactory? 2. What events of 1856 and 1905 are suggested?

A. E. MCKINLEY, A. C. HOWLAND, AND M. L. DANN

VI. Now you have read this section of history as you should always read a lesson the first time — looking for the big question it answers and the answer it gives. Why is the big question which this section answers worth while?

How many parts are there to this answer? Go back to the text for these if you cannot recall them without doing so. Would your teacher ask a question about each of these or ask the big question and expect you to remember all the parts of the answer? If you think he would do the latter, list these parts in brief form, and then try to recall them. Are there important dates to remember?

Is there any important connection between these parts of the answer to the big question? In history we always expect a time order; is there any causal relation in this series of topics?

Answer the fine-print questions included with the text. Are there other words or phrases whose meanings you should look up? Can you see other "thought questions" the author might properly have asked?

VII. Use similar methods of study on the excerpt below from Hunter's *Problems in Biology*. Examine all the illustrations thoughtfully to see what they contribute to your understanding of the details of structure or function. So far as feasible, perform the laboratory exercises suggested. (Perhaps you can do this after the school session with the aid of one of the biology teachers.) Take the test at the end of the section, writing the answers on a separate sheet. Then consider how good a test it is (1) in proportion and (2) in thoroughness.

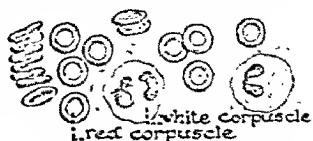
PROBLEM I. WHAT IS THE COMPOSITION AND WHAT ARE
THE USES OF THE PARTS OF THE BLOOD?

Composition of the blood. We learned in a former unit that the chief function of the digestive organs is to change foods so that they can pass into the blood. The chemical composition of the blood is very complex and varies in different parts of the body. The fluid part is the *plasma*, which consists of about 90 per cent water and the various organic food substances, digested sugars, fats, amino acids, mineral salts, and numerous other substances, among which are enzymes and hormones. The blood also holds three kinds of bodies: the red corpuscles, the white corpuscles, and the blood platelets.

Laboratory Exercise. To study the corpuscles of the blood. Place a drop of frog's blood on a glass slide. Cover and examine under a compound microscope. What are the color and shape of the corpuscles that are most numerous and most easily seen? What are the other irregular-shaped corpuscles, more transparent and not so easily seen? Are corpuscles cells? Can you prove your statement?

Using a slide containing a drop of your own blood, note that red corpuscles have no nucleus. Are they cells? Do you find colorless corpuscles as well? How do they compare with the red in number? Compare the structure of blood corpuscles in man with those of a frog.

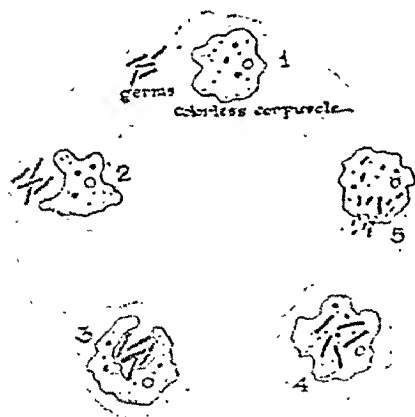
So small and so numerous are the red corpuscles that about five million of them are found in a cubic millimeter of normal blood. Their red color is due to an iron-protein combination called *hemoglobin*. Hemoglobin will combine chemically with oxygen, forming a bright red compound called *oxyhemoglobin*. In the parts of the body where oxidation is going on, the hemoglobin gives up its oxygen supply. At the same time the plasma takes up the carbon dioxide which is given off by the cells. The result of this interchange of gases causes a change in the color of the blood from a dull to a bright red.



Are the red corpuscles cells?
Explain.

The colorless corpuscles, of which several kinds are found in the blood, are irregular in outline, as they constantly change their form. The colorless corpuscles are less numerous than the red, the ratio being about 1

to 700 in a normal person. They increase in number during certain diseases. They have the power of movement, for they are found not only inside but also outside the blood vessels, showing that they have worked their way between the cells that form the walls of the blood tubes. Like the amoeba, the colorless corpuscles feed by engulfing their prey. This fact has a very important bearing on the relation of the corpuscles to certain diseases caused by bacteria within the body. If, for example,



When germs or any foreign organisms enter the body, the colorless corpuscles, phagocytes, accumulate and either ingest the germs directly or with the aid of certain substances, opsonins, destroy them.

bacteria get into a wound, colorless corpuscles, called *phagocytes* (făg'ô-sīts), at once surround the spot and attack the bacteria which cause the inflammation. The blood contains certain antibodies called *opsonins*. (ôp'sô-nîns), which, when

present, enable the corpuscles to engulf and digest the bacteria. If the bacteria are few in number, they are quickly destroyed. If bacteria are present in great quantities, they may prevail and kill the phagocytes. The dead bodies of the phagocytes thus killed and the destroyed tissue help form pus, which also contains many dead and living bacteria. When such an infection occurs, we must come to the aid of the colorless corpuscles by washing the wound with an antiseptic.

Laboratory Exercise. What causes blood to clot? Wash your finger thoroughly with soap and water. Holding the finger down, prick it with a sterilized needle. Draw off three drops of blood, placing each drop on a *clean* microscopic slide. Place the first slide at once on ice. To the second add a drop of 5 per cent sodium oxalate solution. Leave the third drop exposed to the air of the room. At intervals of one minute draw a clean hair through each drop.

Note how long it takes the third drop of blood to clot. Compare this drop with the drop on ice and the drop to which the sodium oxalate was added.

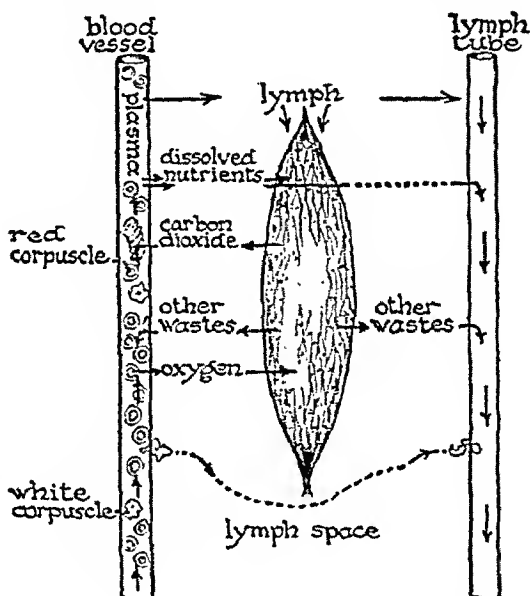
Laboratory Demonstration. Let fresh beef blood stand over night. What happens? Whip fresh beef blood briskly with an egg beater. A stringy, almost colorless, substance will stick to the beater. This, if washed carefully and tested with nitric acid and ammonia, is found to contain a protein substance. It is called *fibrin* (fi'brin).

In blood within the circulatory system of the body, the fibrin is held in a fluid state called *fibrinogen* (fi-brin'ô-jên). Blood plasma, then, is made up of a thin liquid, serum, and of fibrinogen, which coagulates under certain conditions, entangling the blood corpuscles in a network of fine threads, thus forming the clot.

The clotting of blood prevents bleeding to death. It is nothing more than another example of the work of enzymes. A substance called *thrombin* is the active agent in changing fibrinogen to the insoluble fibrin of a clot. This change seems to be due largely to the action of minute bodies in the blood known as *blood platelets*. Under abnormal conditions these blood platelets break down, releasing some substances which (if the blood has the necessary content of calcium) cause the thrombin to do its work.

Relation of lymph to the blood. The tissues and organs of the body are interlaced by a network of tubes which carry the blood. Outside the blood tubes, in spaces between the tissue cells, is another fluid, much like plasma of the blood. This is the *lymph*. It is a colorless or yellowish liquid in which some colorless corpuscles, or *leucocytes*, are found. The lymph bathes all portions of the body not reached by the blood. It acts as the medium of exchange between the blood proper and the cells in the tissues of the body.

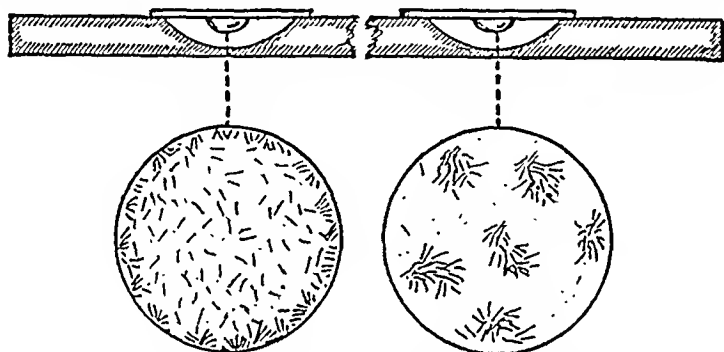
By means of the food supply thus brought, the cells of the body are able to grow, the fluid food being changed to the protoplasm of the cells. By means of the oxygen brought by the red blood corpuscles and passed over through the lymph, oxidation may take place within the cells. Lymph not only gives food to the cells of the body, but also takes away carbon dioxide and other waste materials, which are ultimately passed out of the body by means of the lungs, skin, and kidneys.



The relation of cells to the blood. Explain exactly what happens in the muscle (shown in the center of the diagram) when it does work.

Disease-resisting functions of the plasma. It is common knowledge that some of us "take" catching or communicable diseases more easily than others. Some fortunate persons are *immune* to certain diseases, that is, they do not take them, because certain antibodies are present in their blood. These antibodies act in different ways, but their work is directed against bacteria which get into the body and cause disease.

Some antibodies, called *lysins*, have the power to dissolve bacteria. Others, called *agglutinins*, cause the bacteria in the blood to clump together in little inactive masses, so that they are an easy prey for the phagocytes and lysins. We have already heard of the work of the opsonins, another kind of antibody. Agglutinins and certain other antibodies called *precipitins*, which precipitate the bacteria from solution, have become a great help to physicians in determining whether a person has a given disease. For example, a test known as the *Widal* (vē-dāl') test is now used in all hospitals to determine if a person



The diagram on the left shows free-swimming typhoid bacteria. The diagram on the right shows the bacteria clumped together by agglutinins, which are produced by the body cells as a protective measure. The bacteria are stationary and can be more easily destroyed by the white corpuscles.

has typhoid fever. A few drops of blood from the patient are allowed to stand until the serum has separated. This is then diluted with a weak salt solution and to this are added some living typhoid bacteria. If the person has typhoid, the bacteria added to his serum will immediately become clumped together or *agglutinated*, thus showing that his antibodies are already formed and at work. This is only one of a number of tests that have been developed in recent years. Just as each disease is caused by a specific kind of organism, producing a specific kind of *toxin* or poison, so the blood forms specific antibodies to fight each kind of organism or its toxins.

Blood transfusion. It has been found that there are four types of human blood. About 50 per cent of all people have one type. After heavy losses of blood, as in an accident or in an operation, and in some illnesses blood is sometimes injected

into a vein of the patient by transfusion from an artery of a donor. Before this operation is performed, it is necessary to make a test to see if the two persons have blood of the same type. This is done by means of the agglutinin test. Red corpuscles of the person who is to give the blood are added to the blood of the patient. If the red corpuscles are agglutinated, then the bloods are of two different types and transfusion cannot be made. Certain lysins called *hemolysins* may also be present in blood that will dissolve foreign red corpuscles of the volunteer in the blood of the patient. Tests may be made for these hemolysins by adding washed red corpuscles of the volunteer's blood to the serum of the patient's blood. If the corpuscles are dissolved, this blood cannot be used for transfusion.

SELF-TESTING EXERCISE

Blood consists of a fluid part called (1) and three kinds of cells: (2) corpuscles, (3) corpuscles, and (4) (5). Red corpuscles take up (6) by means of the (7) they contain. There are several kinds of (8) corpuscles, all of which are (9) in outline and have the power of (10). Those called (11) feed on bacteria in the blood. Blood clots because of the coagulation of the (12) it contains. This is brought about through the action of the substance (13). Plasma, besides containing (14), contains antibodies. Among these are (15), (16), and (17). Lymph acts as a medium of exchange between the (18) and the (19) cells. Blood transfusions can be performed only if persons have blood of the same (20). This can be found out by means of (21).

GEORGE W. HUNTER

VIII. Your first step in studying an assigned passage in a foreign language should, of course, be an attempt to read and think the content in the language in which it is written. You should hear (mentally) the words as you go, should connect meanings (not English words) with them, and should note the relationships indicated by inflectional forms.

But frequently you are asked to translate. Then you ought to give the English equivalents, not of the single words, but of the phrases, arranged in the natural English order.

Try to do this with the following simple German anecdote, for which the literal translation is given:

DAS IST MEINE MUTTER

That Is My Mother

Ein kleiner Junge verlor einmal auf einem Berliner Markt
A little boy lost once at a Berlin market
 seine Mutter. Beim nächsten Polizisten fand sie ihn später
his mother. Beside the nearest policeman found she him later
 wieder. Der Mann lachte vergnügt und erzählte der Mutter
again. The man laughed amused and told the mother
 der Kleine sei mit der Frage zu ihm gekommen: "Du, Mann,
the little boy had with the question to him come: "You, man,
 hast du nicht eine Mutter gesehen? Nein? Also pass' 'mal
have you not a mother seen? No? Then listen once
 auf! Wenn du eine Mutter siehst, die keinen kleinen Jungen
to! If you a mother see, who no little boy
 an der Hand hat, der so aussieht wie ich, dann ist das meine!"
by the hand has, who so looks as I, then is that mine!"

FREDERICK BETZ AND CHARLES HOLZWARTH

You have found the German order in the first sentence and most of the others inappropriate in English. The third sentence cannot be worded smoothly without substituting for the participle *amused* (vergnügt) the phrase *in amusement*. Particularly the idiomatic "Also pass' 'mal auf!" must be rendered by an equally native English expression, such as "Then just listen!" The German order in the last sentence, which places the verb last in the two dependent clauses at the beginning, is an inappropriate order for English.

Here is a fairly good version of the anecdote:

THAT IS MY MOTHER

Once upon a time a little boy lost his mother at a Berlin market. Later she found him beside the nearest policeman. The man laughed in amusement and told the mother that the little boy had come to him with the question, "You, man, have you not seen a mother? No? Then just listen! If you see a mother who is not leading by the hand a little boy who looks like me, that is my mother!"

IX. Make a good English version of this anecdote:

WARUM ER HEULTE

Why He Howled

Eines Tages traf ein guter Bekannter der Familie das kleine

One day met a good acquaintance of the family the little

Fränzchen laut heulend auf der Strasse. Freundlich fragte er

Frankie loudly howling on the street. Friendly asked he

den Kleinen: "Na, mein liebes Kind, was ist denn los? Warum

the little boy: "Well, my dear child, what is then amiss? Why

weinst du denn so?"

weep you then so?"

"Ja," rief das heulende Fränzchen, "die anderen Buben

"Well," cried the howling Frankie, "the other boys

haben Ferien, und ich nicht!"

have holidays, and I not!"

"So, so-o? Aber warum hast du keine Ferien?" fragte der

"So, so-o? But why have you no holidays?" asked the

freundliche Herr.

friendly mister.

"Weil ich noch nicht in die Schule gehe," rief Fränzchen

"Because I yet not to the school go," cried Frankie

unter strömenden Tränen.

under streaming tears.

FREDERICK BETZ AND CHARLES HOLZWARTH

X. If you need further practice in phrasing translations naturally, try this one:

VORSICHTIG

Cautious

Der reiche Herr Bergmann wohnte in einem sehr schönen

The rich Mr. Bergmann lived in a very beautiful

Hause, das mitten in einem grossen Park stand. Am Eingang

house, which midway in a great park stood. At the entrance

zum Park hatte er einen Briefkasten befestigen lassen. Eines

to the park had he a letter box fastened let. One

Morgens nun sah der Briefträger dass der Briefkasten während

morning now saw the letter carrier that the letter box during

der Nacht gestohlen worden war.

the night stolen become had.

Er marschierte deshalb nach dem Hause des Herrn Bergmann
He marched therefore toward the house of the Mr. Bergmann
 zu, einen Weg von wenigstens fünfzehn Minuten, und sagte:
to, a journey of at least fifteen minutes, and said:

“Herr Bergmann, Ihr Briefkasten ist in der letzten Nacht

gestohlen worden. Ich habe deshalb Ihre Briefe unter den
stolen become. I have therefore your letters under the
 grossen weissen Stein am Eingang zum Park niedergelegt.”
great white stone at the entrance to the park placed.”

FREDERICK BETZ AND CHARLES HOLZWARTH

RECITING

I. Bring to class the following questions on “Russia Reaches the Point of Explosion” (pages 242 to 247) and on “What Is the Composition and What Are the Uses of the Parts of the Blood?” (pages 248 to 253). Each question should be written neatly on a strip of paper one inch by eight inches.

1. One question which will bring out the main point of the lesson without requiring a rehearsal of details
2. About half a dozen questions for a topical recitation
3. About half a dozen questions that will emphasize important details
4. One or two questions that will bring out relationships between the details or major topics of the lesson. (These questions are not intended to provoke discussion, which is expression of opinion; they are meant to call attention to positive relationships between facts — relationships which are implied by the statements in the text.)

II. Exchange papers with a classmate and check each other's work. Are these the right questions? Are the questions clear?

III. Choose by lot at least one set of history questions and one set of science questions to be answered as practice in reciting. Let each student draw a question and recite on it at once. (If two sets are not enough to go around the class, choose as many more as are needed.) Before drawing the

questions, discuss the following guides to effective recitations, omitting, changing, and adding as you think best. Arrange to have a classmate criticize your recitation, as you had your conversational performance criticized in Unit I (pages 4 and 5).

Guides to Effective Recitations

1. Stand or sit erect at your desk or table, facing as many of your classmates as possible.
2. Before beginning to speak, decide on the main point of your answer.
3. If possible, state your main point in your first sentence.
4. Add supporting or amplifying statements in logical order.
5. Talk slowly enough to permit yourself to think clearly.
6. Say everything in your own way rather than in the words of the book.
7. Use original illustrations if you can.
8. Use natural conversational tones and voice inflections.

IV. If time permits, arrange for another practice in reciting, choosing this time actual assignments in your other classes. Revise your guides if your first experience proved them faulty.

TAKING TESTS

PREPARING FOR THE NEXT TEST

I. Hold a brief discussion (not more than five minutes) on the value *to you* of the tests you take. Ignore their possible use by teachers to find out whether you know enough to "pass" your courses. What kinds of tests do you find most interesting? Do you gain anything besides information through any of them? Will you probably have to take tests after you finish high school?

II. What are the best ways to prepare for examinations? Does it make a difference who the teacher is? What kinds of essay-examination questions can you think of? Help to

build on the blackboard a list of the kinds you can name, with an example of each. Do any begin with *Why*, *What*, *Compare*, *Discuss*, or *Explain*? How should you prepare for each of the types of questions you have listed? Give ten minutes to discussing these types of questions and ways to answer them effectively.

III. Try to make a set of questions you might meet in the next test in one of your subjects. Be sure to include possible questions that you might find it difficult to answer.

With your teacher's guidance, decide by vote how each pupil shall choose or be assigned one of the questions. Between now and classtime the day after tomorrow, write out your answer to your question. Before you write it, study the section below, "Answering Questions of the Essay Type."

IV. Bring your written question and answer to class, where your teacher will divide the class into committees, each of which will evaluate the content of the answers in one subject. The committee chairman will write *No* in the margin opposite any statements which the members of the committee agree are untrue. He will add a brief note on any important items omitted.

Your teacher will decide whether the committees shall also criticize the organization, the sentence forms, and details of usage or shall leave these criticisms to the teacher. These formal matters are really important in an examination, because they affect both the clearness of the statement and the emotional reaction which enters into the most impartial grading.

V. If there is time for it, repeat activities III and IV.

ANSWERING QUESTIONS OF THE ESSAY TYPE

I. Do you think the following replies answer the question? Do they omit anything important? Do they get off the subject? Do they seem to show order? What parts are clear? What parts are not clear? Are the answers well written and correctly punctuated?

Question. Who was King Arthur? Describe his court briefly.

First Answer. King Arthur was a king of England. He did not rule all of England, just part of it. His court consisted of a great many knights and ladies. The knights sat at a big table called the Round Table. It was round to show that no knight was more important than any other knight. Some of the knights were: Sir Lancelot, Sir Gawain, and Sir Galahad. The ladies were the wives or sweethearts of the knights. King Arthur's wife was Queen Guinevere.

Second Answer. King Arthur's court was a big place. There were a lot of men in it like Robin Hood. Robin Hood's men wore green suits and fought and helped the poor and took money away from the rich. King Arthur was a king, but Robin Hood was only a chief. While King Arthur was away, they had a tournament which was a kind of battle, only nobody got hurt except a few. King Arthur reigned a long time.

II. Does the following paragraph answer the question completely and clearly? Does the beginning give an idea of the scope of the answer? Are the steps arranged in order?

Question. Trace the steps in the growth of the feudal system.

Answer. The feudal system, general throughout all Europe for many ages, was a system of holding lands in return for military service. It started with the king's giving large grants of land to his vassals. In return these dukes and lords and earls agreed to render service in war times, to pay taxes, and to attend court when summoned. These vassals in time divided up their lands among knights and gentlemen in return for such services. These last in like manner bestowed grants on franklins who either cultivated the lands themselves or employed slaves. Thus the whole kingdom came to be organized behind the king in what was known as the feudal system.

III. Which would you say is the most important of all the following guides for answering questions beginning with *Trace*?

1. Give a topic sentence to each paragraph.
2. Omit no step in the growth or process.
3. Arrange the steps in order of time or of development.

Which of the guides at the bottom of page 259 are best observed in the first answer below? Which of these guides are not observed in the second answer?

Question. Trace the steps in the development of the modern harvesting machine.

First Answer. The modern harvesting machine has been a matter of slow growth from the sickle swung by hand in Bible times to the complete harvester of today, which does the work a hundred men did before it was invented. The first step in its growth was the enlarging of the handle and blade of the sickle so that a man could grasp it with two hands and thus increase the amount of work he could do. Then the handle was bent, and four fingers were attached, which held the grain upright and laid it out in order. This cradle, as it was called, was still operated by hand. Then Cyrus McCormick invented the first reaper, which placed a modified sickle on a platform drawn by horses. The blade shuttled back and forth, cutting the grain as it moved. This reaper did the work of six men with scythes or cradles and of twenty-four men with sickles. Later a raking blade was attached to the sickle to rake the grain from the platform, saving the work of another man. Then came the self-binder, which bound and tied the cut grain and thus saved the work of several more men. Finally came the complete harvester, which cuts the grain, threshes it, winnows it, and places it in sacks, doing, as we said in the beginning, the work of a hundred men.

Second Answer. The complete harvester can do much more work than the sickle. Before the complete reaper was invented, the men had to place the grain in sacks and before that they had to winnow it and put it in sacks. They had to rake the grain off the platform, too, by hand. Now all that is done by machinery. You can do more work with fewer men than you could with the sickle, which was the first reaper.

IV. Does the reply in the following case answer the question? Does the writer first state his point of view? What is it? Does he give several reasons for his point of view? What are they? Does he support each with one or more facts? Illustrate.

Question. Discuss the effect of the harvester on American life.

Answer. The modern harvester had a great effect on American life. In the first place, it gave new life to the farmers. They had been raising more wheat than they could harvest. This invention saved the wheat that had gone to waste before, and stimulated the farmers to raise more wheat. In the second place, it moved the American frontier forward at the rate of, say, some thirty miles a year. Farmers could harvest more wheat. They needed more land. The West offered the best opportunities. So they pushed west. In the third place, the reaper helped preserve the Union. It released men from labor to join the army, and yet left the farmers able to produce enough wheat to feed the army. Moreover, the railroad followed the farmer west, and thus the reaper helped to unite the sections and so to preserve the Union.

V. Suppose the writer had developed each reason in the answer above more fully. How many separate paragraphs would he have had? Suppose the question had read *Summarize* instead of *Discuss*. What statements would the answer have included?

VI. Which of the three directions, *Describe*, *Trace*, *Discuss*, calls for the most formal arrangement of details? the least formal?

Notice the topic sentences and the transitional words and phrases in all the answers.

VII. Notice the punctuation and capitalization in both answers below. Notice also the parallel arrangement of items. Both these forms are correct in any question calling for enumeration of details.

Question. Enumerate the methods of food preservation used in canning peaches.

First Answer. There are three methods of canning peaches: (1) cold-pack; (2) hot-pack; (3) open-kettle.

Second Answer. There are three methods of canning peaches:

Cold-pack
Hot-pack
Open-kettle

VIII. Is the following explanation complete? Is it clear? If you were explaining these differences in some situations, would some of the terms used need further explanation? In the question what word besides *How* is a key word?

Question. How does the cold-pack method differ from the open-kettle method?

Answer. In the cold-pack method the fruit or vegetable is packed cold before it is cooked instead of after it is cooked, as in the open-kettle method. Consequently the fruit or vegetable is cooked in the containers instead of in the open kettle.

IX. If instead of *differ from* the question above had read *compare with*, what could have been included in the answer?

Suppose the answer had been as follows:

The cold-pack method of canning is the method in which the fruit or vegetable is first packed and then both fruit and container are sterilized together before the fruit is cooked and the container is sealed.

What question does this answer?

X. Using the list of materials given below, write an answer to the following question:

Question. Give directions for canning peaches by the open-kettle method.

List of Materials. 5 pounds of peaches, $2\frac{1}{2}$ cups of sugar, 5 cups of water.

How did you arrange your list of materials? Did you omit any important step? Did you arrange the steps in the best order? What form of sentence did you use? How does your answer compare with the directions given in a recipe book?

XI. Do you feel that you need more discussion or practice in answering any of these types of questions or any others not here considered? If so, ask your various teachers for such questions from their fields of teaching. Practice answering such questions either in the English class or in other classes where the facts can be checked more readily.

*Gaining Skill in Writing Sentences**Co-ordinating ideas within the sentence*

I. Just as numerals, figures, letters, and indentions indicate the relative rank of ideas in an outline, so within the sentence certain words indicate the relative rank of the ideas they join. In each of the following sentences, what words or expressions are joined by *and*? What part of the sentence — subject, object, predicate, modifier, phrase, or clause — is each of the italicized expressions?

1. *Medicine* and *law* are professions.
2. I should like to *write music* and to *study architecture*.
3. *Building bridges* and *digging tunnels* are dangerous occupations.
4. He was a *wise* and *good* man.
5. They ran *around the corner* and *up the hill*.
6. The party *descended into the canyon* and *explored the cave*.
7. *If you have a good mind* and *if you are willing to work*, you will succeed in many fields.
8. *I have always planned to be an artist*, and *I do not intend to let anything interfere*.

You find that *and* in the sentences above joins subject with subject, predicate with predicate, object with object, modifier with modifier, phrase with phrase, clause with clause. In other words, *and* joins parallel expressions. This you will find to be true of *and* in every correct sentence. That is the function of *and* — to join sentence parts of the same kind. Parts so joined become compounds — compound subjects, objects, predicate nominatives, predicate verbs, modifiers, phrases, clauses, or sentences. The word *and* is called a **co-ordinate conjunction**.

II. Complete the following sentences on a separate sheet of paper by supplying the indicated compound parts joined by the co-ordinate conjunction *and*:

1. _____ are interesting hobbies. (Compound subject)
2. My brother wrote _____. (Compound object)
3. He was _____. (Compound predicate nominative)

4. The explorers _____ all day long.
(Compound predicate verb)
5. It was a _____ road. (Compound modifier)
6. There were but a few minutes left, _____.
(Second member of compound sentence)

III. Which sentence in each of the following pairs can you follow more easily? Read both pairs aloud.

1. (a) The success of *The American Magazine* is due to its attractiveness *and* because it is so useful.
(b) The success of *The American Magazine* is due to its attractiveness *and* its usefulness.
2. (a) Engineering is a popular vocation: first, for its great usefulness; *and*, second, it gives opportunity to travel.
(b) Engineering is a popular vocation: first, because it is useful; *and*, second, because it gives opportunity to travel.

Consider carefully the sentence elements on each side of the conjunction *and* in the sentences above. Copy and label them *word*, *phrase*, *clause*. What change from 1 (a) to 1 (b) and from 2 (a) to 2 (b) made the improvement?

Look again at the selection on pages 242 to 247 and find further illustrations of *and* used to join word with word, phrase with phrase, and clause with clause. Putting parallel parts of a sentence in the same form is called using parallel construction. And just as using the same grammatical form for co-ordinate headings in an outline adds to clearness, so using the same grammatical construction for co-ordinate parts of a sentence adds to clearness. As one writer says, "Ideas placed in parallel structure stand out like twins in a crowd."

IV. Rewrite the following sentences in any way to express the same meaning with the proper use of *and*. Indicate as many *correct* ways as possible.

1. You cannot force him to go to college and into being a teacher.
2. So he decided and starting at once to travel.
3. Streamlining will make cars faster and of greater safety.

4. The country is thickly populated and having many large cities.
5. I want an occupation which keeps me out of doors and giving much leisure time.

V. What is true of *and* is equally true of the other co-ordinate conjunctions, *but*, *or*, and *nor*; and of the pairs *not only* — *but also*, *either* — *or*, and *neither* — *nor*. These all join parts of equal importance and equal rank within the sentence. Notice, however, the difference in meaning in these three sentences:

1. Sam will go, and Jack will go, too.
2. Mary will go north, but Paul will go south.
3. Will he have a soda or a sandwich?



AND



BUT



OR

And shows that something of the same kind is coming; *but* indicates a contrast or an opposition; *or* indicates the necessity of choice between two ideas.

Read the following sentences aloud, supplying the proper co-ordinate conjunction to fill each blank:

1. This report was very clear, ____ the other was not clear.
2. He deserves the reward, ____ he shall have it.
3. They climbed slowly up the height ____ at last reached the top.
4. He spoke rapidly, ____ every word was clear.
5. John invited either you ____ me to go.

VI. Let us consider the following passage, in which *and* is used in correct grammatical fashion to join sentence with sentence, phrase with phrase, and word with word:

I was six years old and I finished my primer and then I went ahead on my own and I read a series of books about Peter Rabbit and he was always chewing someone else's cauliflower. Then came more animal stories and they impressed me deeply and I began to collect stray dogs and cats into a menagerie and it became a foundling establishment and it was also a home for the aged. I read of mechanics and I started to dissect my toy train, and I read Zane Grey and I wore a big fur hat and furry pants and I tried to walk bowlegged. I was always matching my life with my literature.

This is monotonous because all the ideas are made to *seem* equally important; but if we omit all the *and*'s, the result is still more childish:

I was six years old. I finished my primer. Then I went ahead on my own. I read a series of books about Peter Rabbit. He was always chewing someone else's cauliflower. Then came more animal stories. They impressed me deeply. I began to collect stray dogs and cats into a menagerie. It became a foundling establishment. . . .

Rewrite the entire passage effectively.

Below is the form in which the paragraph was originally written in a high-school student's prize essay in *Modern Literature* for June, 1937. How many *and*'s did the writer use? Are they correctly used? How did he avoid the use of more *and*'s? Compare your own version with his.

At the age of six I started to school, and I finished my primer in the first three weeks. After that I went ahead on my own and read a series of books about one Peter Rabbit, who was always chewing someone else's cauliflower. Then came more animal stories, and I began to collect stray dogs and cats into a menagerie that became a composite foundling's establishment and home for the aged. When I read of mechanics, I started to dissect my toy train. When I read Zane Grey, I wore a big fur hat and furry pants, and I tried to walk bowlegged. It seems that I was always matching my life with my literature.

Subordinating ideas within the sentence

VII. The two parts in the following pairs of statements are obviously not of equal importance and therefore should not be joined with a co-ordinate conjunction. How would you join them?

1. I was standing on the corner. I saw an automobile wreck.
2. He was only seven years old. He had a large vocabulary.
3. I was excited. I failed in the test.

Here they are as joined by one student:

1. *While* I was standing on the corner, I saw an automobile wreck.
2. *Although* he was only seven years old, he had a large vocabulary.
3. *Because* I was excited I failed in the test.

Connectives that thus subordinate one statement to another are called **subordinate conjunctions**. A sentence containing such a subordinated statement is, as you know, called a **complex sentence**.

VIII. Unite each of the following pairs of statements into a single complex sentence by the use of one of these subordinate conjunctions: *because, if, when, where, while, since, although*.

1. You have good qualifications. I shall not engage you.
2. Sam was talking to his father. His mother entered.
3. There has been little rain. The crops have not prospered.
4. He was only ten years old. He was already planning to be an engineer.
5. Jean was away at college. Her father became very ill.
6. The boy was trained to be a lawyer. He became an architect.
7. I looked in the drawer. The brushes were kept there.
8. John had nothing else to do. He went to the theater.
9. During vacation we are going to Florida. Our relatives all live there.
10. There is life. There is hope.
11. James was to blame. I will befriend him.

12. He was talented in drawing. He decided to become a commercial artist.
13. Sam studied hard. He did not succeed.
14. The weather is unsettled. I shall not go.
15. Tom saw the circus parade. He was standing on the corner.

There is a long list of subordinate conjunctions, each with a slightly different meaning. A careful use of them enables a speaker or a writer to convey his meaning with accuracy.

IX. Extremely useful, too, in subordinating one statement to another are the relative pronouns, *who* (*whose*, *whom*), *which*, *that*. These, you will remember, not only connect two clauses, but act as subjects, predicate nominatives, or objects of verbs or of prepositions in the subordinate clauses which they introduce.

Combine the following pairs of statements by using relative pronouns:

1. He missed the road. It would have taken him to the house.
2. The group was watching a machine. It stamped the pattern on the linoleum.
3. The man was a contractor. I worked in his office.
4. There goes the car. I bought it from my uncle.
5. The policemen must be given credit. They managed the crowd skillfully.
6. The man had no insurance. His house burned down.
7. Your friends live next door. They know me.
8. That lady is my cousin. You spoke to her.
9. Across the street was a rambling old house. It was said to be at least a hundred years old.
10. Among the passengers was an old lady. I talked frequently with her.

X. Try combining each of the following groups of statements into one sentence containing two *which* clauses co-ordinated by *and*:

1. The engineering building stands at the left of the gate. It is the largest building on the campus. It was one of the first ones built.

2. In the corner stood an old desk. It had belonged to his grandfather. It was at least a hundred years old.
3. The guayule shrub will offer the United States the means of meeting the world's demand for rubber. It grows wild on the hills of Texas. It is cultivated in California.

XI. Have you ever seen a sentence like the following?

He was attending a party *which* was given by a neighbor *who* had just returned from a trip *which* he had taken to the little village in *which* he had spent his childhood.

The sentence reminds you perhaps of "This is the cat *that* killed the rat *that* ate the malt *that* lay in the house *that* Jack built." Such overuse of *which* is sometimes called "whichitis." The correct sentence below contains more than one *which*. How does their use differ from the use of *who* and *which* in the sentence above?

The watch *which* Father gave me and *which* I lost was an unusually good one.

Rewrite the following paragraph, eliminating the useless *which*'s:

In front of us rolled the Missouri, which is crooked and which is full of undercurrents which are dangerous. Its outlines were softened then by a border of red willows, which grow in the summer and which cover the sand bar. Across the river to the west we could see the "Blue Buttes," which tower over the little hills which seem like dwarfs beside them. As we stood surveying the scene which stretched out before us, there came a down-pour of rain which seemed like a deluge. We took shelter under one of the trees which lined the road which led up to the house.

CORRECTIVE EXERCISES

UNTANGLING SOME CONFUSED PAIRS OF WORDS

Diagnostic Test. List the complete forms of the incomplete words in the following sentences:

1. The fact that all the boys ____ cept me had gone to the circus did not ____ fect my spirits at all.
2. I ____ cepted that situation and did not l ____ se my temper when my cousins tried to tease me.
3. Although the other ____ fects of my measles

were all gone _____cept a little cough, I was desquamating; only everyone _____cept the doctor called it "peeling."

4. Every time I shed a l_____se flake of skin, I scattered measles germs, so that my going to the circus might have seriously _____fected school attendance for the next six weeks.

5. At noon Father had pulled his l_____se change out of his pocket and offered me the fifty cents I would have had for the circus.

6. I _____cepted it, of course, and five dimes in a boy's pocket always have a pleasant _____fect on his emotions.

7. For fear I might l_____se the small pieces of money, I tied them in my handkerchief.

8. That is why l_____sing the handkerchief will have such serious _____fects upon my plans.

9. If only I had kept the money l_____se in my pocket!

Practice I. To *accept* means to "take." *Accept* is always a verb. *Except* means "but" and is ordinarily a preposition.

The club *accepted* all the applicants *except* Frank.

Number a sheet of paper from 1 to 8. Beside each number write the correct form of *accept* or *except* to fill each blank in the sentence of that number.

1. Everyone _____ Jim had _____ Coach Field's statement that the team couldn't win. 2. Jim would not _____ defeat beforehand. 3. He had never seen a high-school football game _____ the one last Saturday. 4. Now that all the quarterbacks _____ him had been injured, he had to _____ the responsibility of directing the play. 5. Captain Mueller at tackle refused to _____ the first signal Jim called. 6. Jim could not remember any other _____ the one for their most intricate trick play. 7. No one _____ a greenhorn would have tried that play first. 8. When the play succeeded, it was _____ as evidence of Jim's generalship, and no one _____ him knew that it was a pure fluke.

Practice II. *Affect* is always a verb and usually means "influence" or "change"; occasionally it means "act a part." *Affected* as a participle may therefore mean "insincere" or "pretending to be wealthy and refined." *Effect* is usually a noun, meaning "result"; rarely, a verb, meaning "bring about."

Number a sheet of paper from 1 to 6. Beside each number write the correct form of *affect* or *effect* to fill each blank in the sentence of the corresponding number.

1. The ____ of a drought in Australia may reach into our own lives. 2. The drought, of course, ____ the wheat crop there, and the shortness of the crop ____ the amount of wheat Australia can export. 3. The ____ of Australia's small exportation is to raise the price of wheat in Europe, and that soon has an ____ in the rise of wheat prices here. 4. But the rise in the price of wheat ____ the farmers' incomes, and the ____ of their increased spending is prosperity for mail-order firms and many others.

5. On the other hand, the Australian farmers' incomes are ____ unfavorably, and the decrease in their incomes ____ their purchases of American-made farm machinery. 6. So we feel both good and bad ____ from a drought in Australia.

Practice III. *Lose* is always a verb and means "not to keep." An easy way to remember that in spite of its sound this word has only one *o* is to think of its past tense and past participle, *lost*. *Loose* is usually an adjective meaning "not tight" or "unfastened."

Your ring is so *loose* that you may *lose* it.

. On a separate paper list the correct form of *lose* or *loose* for each blank:

1. "Did you ____ this dog? 2. I found him running ____ down on the boulevard. 3. The police would ____ no time in taking any ____ dog."

4. "Thank you so much! His collar was rather ____, and he slipped it off. 5. I really must not ____ him; else I might ____ my position."

6. "I know. My dog got ____ one day and caused much damage."

7. "Did you ____ your place?"

8. "No, I didn't ____ my place, but it took all the ____ money I could find to get him out of the dog pound."

9. "That collar still seems _____. Do I dare tighten it any more?"

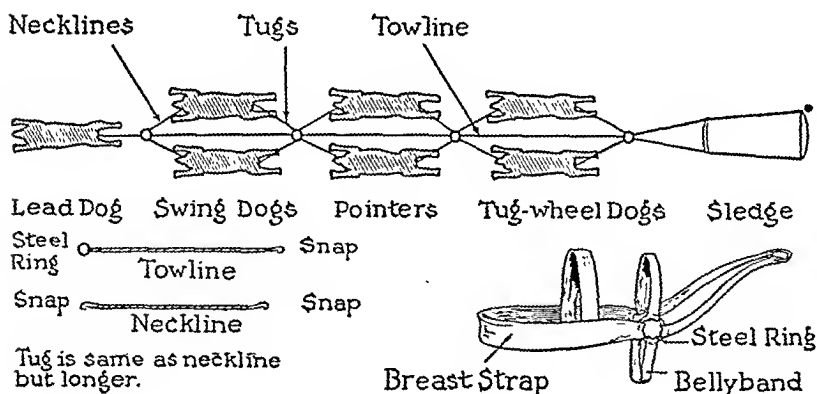
10. "It's all right. You won't ____ him any more today."

Practice IV. Read the following report, choosing the correct forms from the parentheses:

Training sledge dogs is an interesting hobby, even though it is one (affected, effected) by climate. Some think no dog (accept, except) a Husky may be used, but setters, Airedales, and collies make good sledge dogs when bréd with Huskies.

When the dog to be trained is about three months old, it should be tied with a chain, so that it will (accept, except) the idea of being tied without howling. Another important bit of training is (effected, affected) at the same time, in that the dog learns to keep its chain (lose, loose) and untangled.

After a week or two, let the dog go (loose, lose) (accept, except) for a small chunk of wood which he must drag around. The type of harness used will (affect, effect) the success of the training. A breast-strap harness like that in the illustration is better for pulling in pairs. The Alaskan hitch for tandem pulling is also used. To accomplish the desired (effect, affect), never let a pup (lose, loose) (except, accept) when you put his harness on him, so that he will (lose, loose) no time in (accepting, excepting) the harness in order to get a run.



When the dogs are six months old, hitch them all up and choose the smartest dog for leader. After the first snow you can teach the leader to (accept, except) the commands "Gee" (Right), "Haw" (Left), "Come gee" or "Come haw" (U turn), and "Mush" (Get away). Then the training is complete (accept, except) for further applications.

Mastery Test. List the complete forms of the incomplete words in the following sentences:

1. Bob Slack would not ____ cept the work Mrs. Rich offered him, though he had no excuse ____ cept dislike of her. 2. His refusal has had ____ fects that he did not expect. 3. It has made him l ____ se several other jobs, because it has ____ fected his reputation along the street. 4. Bob in his l ____ se coveralls used to be a common sight on these lawns, but now no one ____ cept old Mrs. Fair, who refuses to ____ cept Mrs. Rich's story, calls him. 5. The net ____ fect of the incident may be to force Bob out of school, unless Mrs. Fair's example ____ fects her friends more than it has so far. 6. We should hate to l ____ se Bob from the debating team.

TRANSITIONAL EXPRESSIONS, OR GUIDE WORDS

Practice. Rewrite the following paragraphs, inserting the transitional words that will make them easier to read. Remember that these expressions, which are grammatically independent, should be set off by commas.

1. Miss Adams gave us some simple rules for effective study. Know what the assignment is. Have all necessary books and tools, such as the text, a dictionary, pencil, and paper. Glance at the main head and any subheads. Read as rapidly as you can with understanding straight through the lesson. If the assignment contains a question (or questions), try to answer it (or them). If the assignment is only a part of the book, try to determine what questions it answers and what the answers are. Try to see why these questions are important. Try to recall, without the book, the questions and answers.

2. On the whole, inventions probably do not reduce the demand for labor. Many single machines do work which it would take a large number of men to do. A silk loom may weave more silk than twenty hand workers could. A steam shovel may mine iron ore faster than a hundred men could. Some machines do things that men could not do without them, at least not commercially. Elevators take people up to the higher floors of our skyscrapers quickly and easily enough to make the skyscrapers usable. Cranes swing huge steel girders

up to build those skyscrapers. Many inventions have given us products which many men are employed in making and operating. Probably thousands now at work would be idle if Bell had not invented telephones to be manufactured and operated, if Selden and others had not invented the automobile, and if Marconi had not made radio practical. Perhaps unemployment is not caused by invention but by lack of enterprise in manufacturing newly invented products.

PARAGRAPHING

Practice I. If the following paragraphs were fully expanded by the addition of details, how many paragraphs would each become? What would the topic of each paragraph be?

1. The cabinet system of government has been so widely adopted that it must have some decided advantages. First, it makes possible a nominal monarchy, in which the people really control the government. Second, the executive officials lead the legislature and yet are kept subordinate to it. Third, this system makes the entire government quickly responsive to public opinion.

2. International law is that set of principles by which civilized nations are expected to govern their conduct toward other nations. It is largely a matter of custom, but the Congress of Paris (1856), the Geneva Conference (1864), and the two Hague conferences of 1899 and 1907 added to it. Unfortunately, the civilized world has not devised any effective means of enforcing international law. Moreover, there seems no assurance that violations will not occur in any future war.

Practice II. Decide where new paragraphs should begin in the following explanation. Then on a sheet of paper set down the first three words of each paragraph and opposite them the topic of that paragraph. Check your work in class.

Styles in Constitution Making. — There are styles in constitution making as well as in matters of dress, art, or music. Thus in southern Europe for some years the short-lived Spanish constitution of 1812 was a favorite model. The American federal system was influential when unions were to be formed

out of several small states, as the German Empire, the republic of Switzerland, and the Commonwealth of Australia. On the other hand, most of the countries on the Continent adopted the cabinet system of government as practiced in Great Britain. The famous French declaration of rights of 1789 was also imitated in many countries. Indeed, many devices and customs of government were so widely imitated that they came to be used almost as generally as the telegraph or telephone, the alarm clock or the gasoline engine. At the outbreak of the World War the twenty-three independent states of Europe might be grouped into only three classes. There were five avowed *republics* (Switzerland, France, Portugal, San Marino, and Andorra); sixteen were *constitutional monarchies* with varying degrees of democracy or lack of it (Great Britain, Austria-Hungary, Germany, Bulgaria, Rumania, Serbia, Montenegro, Greece, Italy, Spain, Holland, Belgium, Denmark, Sweden, Norway, and Luxemburg); and two were despotic monarchies (Russia and Turkey). From this it appears that in 1914 monarchies of some sort prevailed throughout much more than two thirds of Europe. At the same time in North and South America there were twenty-one republics and no monarchies. All the sixteen constitutional monarchies of Europe in 1914, except Great Britain, had written constitutions. This is far from meaning that their governments were really alike. In England, for instance, the king had lost his ancient prerogatives, and the real power lay with the cabinet and the House of Commons. In Germany and Austria, on the other hand, the monarch still held under the constitution an almost despotic sway. Thus we find that when we classify a government as a constitutional monarchy we have done very little toward understanding it. Behind the constitution and the monarch in all these states stood the power of popular opinion, which ultimately must determine the form of government. Public education, a free press, and the right to form associations for political and economic purposes—all these helped to mold public sentiment. "Only monarchs who are revered as seeking the welfare of their subjects are any longer safe upon their thrones. Monarchies exist only by democratic consent," said Woodrow Wilson, writing in 1898.

PUNCTUATING RELATIVE CLAUSES

Diagnostic Test. Decide where commas should be inserted in the following sentences, and copy the pairs of words between which the commas should appear, thus: *money, which.*

The taxes which we pay are usually classified as direct and indirect. The classification is determined not by the use of the money which may be unknown to the taxpayer but by the manner in which it is levied and collected. Real-estate taxes which in this country are laid only by local governments are usually considered to be direct. Apparently the man who pays them to the government is simply out of pocket by that amount. On the other hand, the taxes on tobacco and whisky which are paid in the first place by the manufacturer are simply added to the price and passed along to the consumer who pays them in the end. The common sales taxes which are so much resented by retail buyers are really indirect taxes which are felt to be direct because most of the merchants who pay them to the state *tell* the customer that they are adding these to his bills.

If you punctuated all these sentences perfectly, engage in some activity that your teacher recommends. Otherwise do the practice exercises.

A tag or a label is useful only if it is directly attached to the thing it tags or identifies. Some relative clauses serve as tags to identify the things represented by the nouns that they modify; they distinguish, or pick out, the things from the classes to which the things belong. In the sentence "The way *in which the tax is paid* makes it direct or indirect," the clause *in which the tax is paid* tags or points out which of many ways the speaker means. We want this clause, as a tag, to be attached as closely as possible to *way*, and therefore we do not put any comma between it and *way*.

On the other hand, some relative clauses are not tags at all; they merely add interesting facts about the nouns they modify. We might speak of them as somewhat parenthetical

or as merely explanatory. To show that they are only loosely connected with their nouns, which would mean just the same if these clauses should be taken away, we set these clauses off by commas. Notice that, like parentheses, these commas setting off the explanatory clauses are generally used in pairs, one before and one after the clause.

My eldest brother, *whom you have not met yet*, is the homeliest of us all.

Walt Whitman, *with whom Lincoln had a "nodding acquaintance,"* wrote "O Captain! My Captain!"

It is silly to scold the county collector, *who cannot change my taxes one cent*.

Practice I. Determine where commas should be inserted in the following sentences, and copy the pairs of words between which the commas should appear:

1. The tired feeling which so many people have late in the morning and after the middle of the afternoon shows a need of food. 2. Professors Haggard and Greenberg of Yale University who have made elaborate scientific tests say that one's efficiency depends on the time which has elapsed since his last meal. 3. They found that in a factory the workers whose production was highest were those who ate five meals a day. 4. The professors do not recommend five full meals which would be fatal to most of us. 5. Their proposal which is in harmony with the hospital feeding of delicate cases is that we eat more and lighter meals. 6. Mrs. O. R. Derr whose children are never allowed to eat between meals is not really so good a mother as Mrs. E. Z. Going to whom her children's hunger seems natural. 7. Milk which contains a large amount of protein is the food which the professors recommend most highly — along with a banana or a piece of cake both of which have starch and sugar for ready energy. 8. And the hour before breakfast which so many parents think is the best time for work is really the worst.

9. For the detailed facts which may be necessary to convince your mother refer to the May, 1936, issue of *Harper's Magazine* which you will probably find among the bound periodicals in your library.

Practice II. Copy the pairs of words between which commas should appear:

1. The monthly magazine, *Popular Science* which you may have supposed to be only about physics and chemistry has in its issue for October, 1936, an article by John E. Lodge which might help you to study better. 2. He says that persons who really must remember people's names and faces learn to do so. 3. In other words, our bad memories which we have usually laid to heredity are largely due to lack of intense determination not to forget. 4. On the other hand, one who tries too tensely sets up tension which every psychologist knows hinders learning.

5. Dr. Salo Finkelstein who can add large numbers faster than an adding machine learned a twenty-figure number in less than five seconds. 6. But this feat which seems so amazing was surpassed by a college student who had been specially trained by psychologists. The method by which both of them learned so rapidly was to see the figures in groups of three.

7. Learning a poem a stanza at a time which is the method most people use is not so good as learning it all in one piece which makes use of the thought connections. One does not remember a poem which he has learned by going over it fourteen times in one evening so long as one which he has learned by reading or repeating it twice a day for a week.

8. Finally, the unconscious (subconscious might be a more accurate term) mind about which we know so little seems to hold most firmly the last thing which the conscious mind takes in before sleep.

9. These facts about which there is very little doubt are worth remembering and using.

Mastery Test. Copy each pair of words between which a comma should appear:

Are you sure that the glass from which you drink your "coke" at the corner drugstore is safe? Roger William Riis who had evidently consulted the health departments of many cities told in the *Survey Graphic* for December, 1937, a tale which it may pay you to consider. Laboratory tests of which Riis cited a large number show that any used glass which has not been at least thoroughly washed in *hot* water has on its rim many bacteria. Not every glass which looks clean is

clean; one store rinsed glasses in water which contained as many bacteria as most sewage contains. One of the startling stories came from Colonel Charles Lynch and Lieutenant Colonel James G. Cumming who found that during the influenza epidemic in 1918 troops who washed their mess kits properly had only one fifth as many cases as those who rinsed them in a common tub. Perhaps you would like to live in Wheeling whose health department publishes the count of bacteria found upon glasses and spoons, together with the names of the establishments. But do not let this revelation which really seems alarming keep you awake at night. Your colorless corpuscles, your lysins, and your agglutinins which you learned about in this English class if not before can destroy a moderate number of disease germs.



F. Earl Williams

DEBATING THE ISSUE

UNIT VII. ENGAGING IN DISCUSSIONS AND DEBATES

WHAT IS DISCUSSION?

I. From your past experience could you tell exactly the difference between conversation and discussion? Does it consist in the amount of time it takes up or in the size of the group? Does it depend on whether the participants are familiars or strangers or whether they are of the same age or of mixed ages? Does it lie in whether the group is forced or voluntary? Is it in whether one subject is dwelt on longer than another? Does the difference lie in the time or the place in which the talk is carried out?

Here are some illustrations of talks which begin as conversations and end as discussions. Examine them carefully and point out where the change takes place. Then write an explanation of characteristics of discussion that are different from those of conversation. Conclude with a definition of discussion.

In the bleachers

(Bill, Stanley, and Lawrence, excluded from "gym" because of colds, are watching the "gym" basketball teams playing.)

STANLEY. Look at Joe down there trying to hit the basket from the middle of the court.

LAWRENCE. He couldn't hit from there in a million years.

BILL. Those fellows are terrible! I wish I didn't have a cold.

LAWRENCE. Oh, it's not so bad. You don't have to hurry dressing.

STANLEY. Why do you get colds, anyhow?

LAWRENCE. Oh, you get overheated and then get cold.

STANLEY. Is that the way?

BILL. Wait a minute. They always tell you to take a cold shower after a hot one, don't they? That's supposed to keep you from getting cold.

STANLEY. But it's not supposed to be good for you to go out in the wind without putting on a coat.

LAWRENCE. I heard Dad talk about the humidity once.

BILL. If the air is too dry, you're supposed to get colds more easily.

LAWRENCE. And I was reading in a magazine the other day that you can keep people from getting colds by filtering germs out of the air.

STANLEY. There are lots of ways of getting colds, it seems. I remember Mr. Brown's saying that you were more likely to get colds if you didn't get enough sun. (And so on)

In the corridor between classes

BILL. What did you think of Cunningham today?

DICK. He certainly pounded me with questions. What do I know about the binomial theorem?

BILL. Nothing!

DICK. Well, he doesn't need —

BILL. Hey, Harry! (Harry joins them in their nook.)

HARRY. What's going on?

DICK. Old Cunningham was giving me the first degree about the binomial theorem.

HARRY. Oh, Cunningham. He'll call you out in class, but he'll make it up in the grading.

DICK. He gave me a C on my last test. He expects you to know too much!

HARRY. Well, you'll have to know it if you want to be an engineer. Where did you get the sweater, Bill?

BILL. My big brother goes to State University, and he—

DICK. Yes, but in high school you are just preparing for college and —

BILL. He plays baseball at State University.

HARRY. Yes? Pitcher?

BILL. No, he's an infielder. They've got him at short this year.

HARRY. If he's a good infielder they ought to put him on third. You need a good man at third, where you get the liners.

BILL. He says short is just as important. You handle more chances there.

HARRY. Yes, but if you fumble there, it's not so important. At third they may go two bases, and if you don't know how to cover the bunt, it will make you look silly.

BILL. At short you start most of the doubles —

DICK. If that Cunningham —

BILL. You start most of the double plays, and you've got to —

(The bell rings. They dash for their classes.)

In the school cafeteria

BILL. Going to the game after school?

DICK AND OWEN. Of course!

BILL. Do you think our crowd has a chance?

DICK. 'I don't know. Washington has a pretty good team.

BILL. Is that so? Did they beat Lexington?

DICK. Yes, they took them; I don't remember the score.

OWEN. It was twenty to six.

DICK. Let's see; we won from Lexington six to nothing.

BILL. Yes, but we'd have had another touchdown if the gun hadn't gone off.

OWEN. I didn't see that game. How did it go?

BILL. Well, Lexington's got a funny passing attack, but they can't go anywhere on the ground. They pass mostly to the left.

DICK. That's because they've got Hutchins. He was all-city left end last year.

BILL. Anyhow, Larry Hawkins covered that side so well that they completed only a couple of passes, and they couldn't score.

DICK. Nelson kept pounding between the guards, and when their secondary defense came in, we'd shoot Larry off tackle or chuck a pass and thereby force their secondary defense out again.

OWEN. Well, anyhow, Washington ran them ragged, pounding the line. They've got a big fullback and tough guards.

BILL. It doesn't sound so good for us, then. Lawson's hurt. He usually backs up the line.

DICK. Is he? I didn't know that.

OWEN. Yes, I hear Coach Jones is going to put Nelson in there and use a seven-man line.

BILL. Wait a minute. How are Washington's halves, Owen?

OWEN. Not so good. Lexington slipped their touchdown over on a pass.

DICK. Hawkins can outkick anybody in the league. Maybe we can keep them back in their own territory and pass over.

OWEN. Yes, and those off-tackle shots may get loose, too.

BILL. Then, it's just a question whether we can hold them in the middle.

OWEN. And whether we can break Hawkins loose and hit a couple of passes.

DICK. I believe we have a chance, anyway.

II. Recall some discussions in which you have taken part that grew out of mere conversations. Be prepared to tell the class about one of them.

III. After some of the reports have been given in class, compare notes on the frequency of such discussions, their importance, and the skill with which most young people conduct them.

SEMIFORMAL DISCUSSION

I. On pages 285 and 286 are some problems that have puzzled high-school boys and girls. How would you solve them? Would your classmates follow your example? Select the ones that interest you most and carry on informal classroom discussions, trying to find the best solution in each case. If slight changes will make these situations more vital to you and your classmates, amend them to suit your own interests.

Recall all that you have learned about discussion: the duties of the speakers, as well as the duties of the listeners.

With some experience in the technique of public discussion, you ought to profit more from the opinions of your classmates than you did in earlier meetings. Try to make use of every idea and argument presented. Even those which at first seem peculiar to a given individual may be used to help in the solution of your own problem. But you must be clever

enough to analyze them and see their relationships. Go to the meeting determined to respect what others say, to give and to take, to pursue an idea to its source. If you have a spirit of mutual helpfulness, you will come out of the discussion with a satisfactory personal solution. You will have profited from contacts with your classmates. That is the purpose of the discussion.

Provide for criticism of your individual performance in this discussion as you did in units I and II or by any other system that seems better.

1. You have promised your mother to be at home at ten o'clock. The other members of your class are going to dance after the basketball game. Your mother approves of your friends and of the family at whose home they are to gather. You cannot reach your mother by telephone. What should you do?
2. The teacher in art has promised a prize for the best set of notebooks. Your set has been commended. Your seatmate, whose books have also been commended, spills ink on your set. You believe it is not accidental. What should you do?
3. You do not like the speech teacher. You feel that she has been unfair to you. You hear remarks about her that are not true. Should you defend her?
4. Several members of your class are to take an examination for a scholarship. You and a friend are tied for highest rank in the class. If your friend does not win, she cannot stay in high school. You can continue without the scholarship, but to win it will bring you numerous honors. Should you withdraw from the competition?
5. One of the girls, a newcomer, does not eat lunch at noon. An investigation shows that her family is in dire need. Can you help her without giving offense?
6. You are treasurer of the annual staff. A rival falsely accuses you of misusing funds. You strike him. Should you apologize for being crude and quick-tempered?
7. You are sensitive about being fat. Your friends joke about it, not realizing how you feel. Is it better to try to laugh with them or to tell them frankly that it hurts?

8. You go very early to the biggest basketball game of the season to get your favorite seat. After every seat is taken, an elderly person comes in and stands in front of you. What should you do?



9. Your Aunt Mary is always embarrassing you by correcting your language before other people. How should you react?

10. Ruth, who is a well-informed person, often

interrupts others to give her views. People notice this and object to it. Should you tell her and take the risk of losing her friendship?

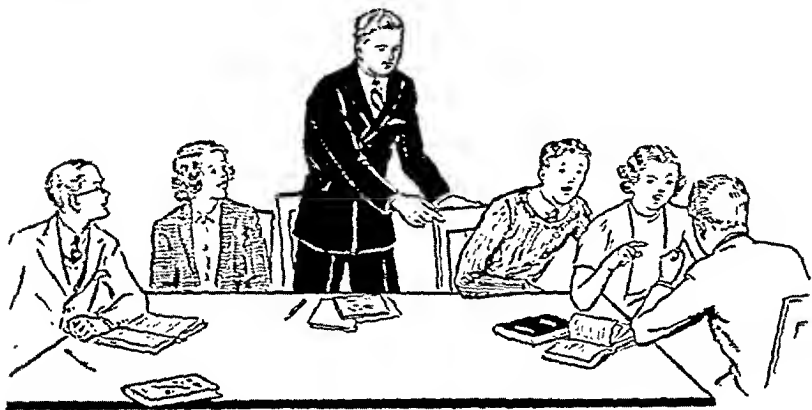
11. You work hard for the spring contest in speech. The judge ranks you fourth out of eight speakers. Many listeners tell you that you should have been first. What should you tell those who were not at the contest?
12. With one of your friends you have been helping in the high-school office. Your friend uses school stamps to mail personal letters. Should you report him?

II. Get the report on your own individual performance which you arranged for before the discussion began.

Your teacher will point out the good qualities of the discussion as a whole and will suggest one or two general faults of many individuals and any mistakes in group procedure.

III. Lead the class in an informal discussion of some problem which you have been called on to solve. State your question in such a way that it will stimulate interest at once. Be sure that you have sufficient background to enable you to verify and interpret the contributions of others. Sometimes it may be necessary for you to clarify the thinking of some of your classmates. You may have to restate what they have said so that it will be better understood by the others. At times you will wish to summarize and condense, in order to make certain points clear.

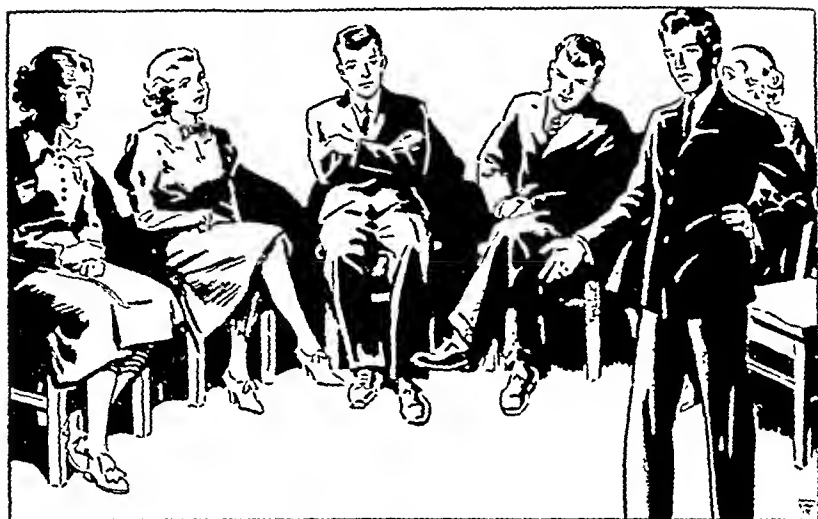
Try to be sensitive to every individual in the group. Read his bodily action and, when his interest lags, bring him back to the discussion. Without offending them, break up cliques of students who start to argue among themselves by asking them to give their ideas to the entire group. Encourage timid students to speak. Remember that you are directing a discussion for the entire class, not for two or three individuals.



IV. Rate the success of the discussion you have just led. Give it from 1 to 10 points on each item below — 10 meaning unusually satisfactory; 7, neither good nor poor; less than 5, *very* poor. Add other items.

1. Did you get helpful new ideas from it?
2. Did a large number of persons take part in it?
3. Did all the contributions have a bearing on the problem?
4. Did you succeed in bringing the discussion to a focus at the end, so that all could see the issues upon which the solution depended, even though they did not accept the same solution?

V. Hold a group discussion on "Guides to Good Discussions." Recall all your previous discussion experiences. Weigh every constructive criticism you have received from friends, classmates, and teachers. Each member of the group should make his own list of guides.



PANEL DISCUSSION

I. What are some of the problems that puzzle students in your school? Do you enter arguments at home about policies that are to be changed? Plan a panel discussion for the purpose of presenting different attitudes toward an important controversy. Choose five of the following topics, and decide by means of committees how many points of view are possible toward each:

1. Should the marking system be changed in our school?
2. What should we study in the English class?
3. Should modern art be encouraged?
4. How should outside reading be handled in high school?
5. What magazines should high-school students read?
6. How much homework should be required of students?
7. Should the *Stop* and *Go* signs on our main thoroughfare be changed?
8. What subjects should everyone take in high school?
9. How can the marketing of farm products be improved?
10. What civic improvement would be most important to our community?

To the five topics chosen add five more. Try to make them even more vital and interesting. Use these ten for panel discussions.

II. You will need on each panel one or two speakers for each point of view. As soon as the topics have been chosen and the number of panel members in each case has been decided on, your teacher will appoint the speakers.

The speakers will then divide the class into committees of equal size to assist them in preparing for the panel discussion. A good method is to have the speakers choose committee members in turn, until all are appointed. The committees will meet as small discussion groups, each student presenting ideas, facts, and clues to further information. The students who are to be members of the panel should take notes as explained on pages 206 to 210.

III. When the material is assembled, let each panel speaker outline his speech. He should consider these questions:

1. How long is my speech to be?
2. What material will serve me best in that length of time before my particular audience?
3. What shall I select for the introduction?
4. What important point shall I save for the conclusion?
5. In what order shall I arrange the body of the speech?

When the speaker's outline is completed, he will submit it to his committee members for suggestions. They will propose any alterations that the five questions above or the general principles of orderliness and proportion dictate.

While the panel speakers are preparing their outlines, the other members of the class may work on the "Corrective Exercises" at the end of this unit; or, if these have all been finished, they may turn to "Other Interesting Things to Do," pages 317 and 318; or they may read books, such as those listed on page 318.

IV. Now let the speakers expand their outlines — put the flesh on the bare bones of their speeches. Regardless of the type of delivery they expect to use, they will be wise to write out the entire speeches.

While the speakers are writing their speeches, between class meetings the class as a whole (or, if preferred, each

committee for itself) may study "The Audience and the Material," "Well Begun—" "The Language of Your Speech," "Your Conclusion," and "Effective Panel Delivery." (See pages 290 to 303.)

V. If time permits, each speaker may try out his panel speech on his committee and get further help with material, language, or delivery.

VI. At the date selected present your panel. The chairman will have decided on the order of speakers, and the time-keeper will see to it that there is sufficient time left at the end of the discussion for the others to raise questions and express their views. During the discussion be sure to observe all the rules of parliamentary courtesy.

THE AUDIENCE AND THE MATERIAL

If you are going to interest the audience and give them new ideas about the proposition which you are presenting to them, you must begin by knowing them. Ask yourself, "How much do my hearers know about the subject I am about to present? Have they already formed opinions on this topic?"

I. Three audiences, which we shall distinguish as X, Y, and Z, are described below. Characterize these audiences by labels chosen from the following list:

Interested	Antagonistic	Neutral
Informed	Partially informed	Friendly

The chairman has just announced a panel speaker who is advocating the abolition of all school marks, substituting a short description of the work done, without any definite evaluation.

Comments from Audience X

"I thought every school graded A, B, C, D, E, F."

"It makes no difference to me."

"What do you mean by a 'description of work done?'"

"Would everybody pass when we got that kind of record?"

"I never heard of such a thing. No schools use that plan."

"How often would the teacher write these descriptions?"

Comments from Audience Y

"I'm opposed to that change. You'd never know where you stood."

"I want to know whether I'm passing or failing."

"I think that's silly."

"I'd rather have just two grades, *Fail* and *Pass*."

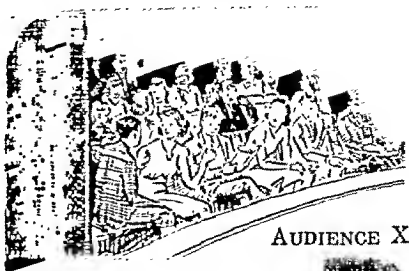
Comments from Audience Z

"That's what we want. I know a school where they tried that plan."

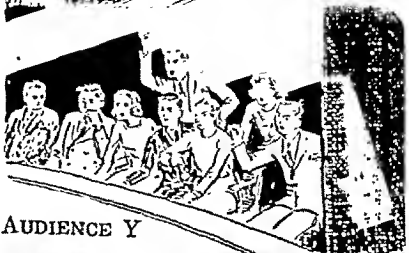
"That's the best idea I ever heard of. It would mean more than a letter or a number."

"That's fine. I hope we can get that in this school."

"Why have we kept the old plans so long, when no one likes them?"



AUDIENCE X



AUDIENCE Y



AUDIENCE Z

II. Try to get a picture of your audience and imagine its attitude toward the speech you are going to make. When you have done this, decide what materials will be most effective in making your hearers listen to what you have to say and in the end want to accept your ideas in preference to any others. Try to have on hand more material than you need to use, and then choose that which best serves your purpose.

First draw from your own experiences. Don't spend time searching for information that you already have. But when you have thought through everything that you know about a subject, turn to such sources as these:

Newspaper stories

Magazine articles

Interviews with informed persons

Books

Documents

Encyclopedias

In these, find reports and statistical data which will interest your listeners warmly in the view which you are presenting. If some authority has made an effective statement which you wish to quote, copy it, with his name and the place where he said or wrote it.

WELL BEGUN—

Your first words should catch the attention of the audience and direct it to your topic. If your speech is to be brief, your opening paragraph should state or illustrate your point of view. The content of this key paragraph is determined for you when you decide what opinion or proposal you are going to present or support.

Notice that the expression "what opinion or proposal" is singular, meaning just one. Until you have made up your mind what your *single purpose* is, your speech is aimless, like a ship without a destination. One of the first steps in organizing your material should be stating this opinion or proposal in a single sentence. This sentence may later become the first or the last of your opening paragraph, or it may never be used as it stands in the speech. The important thing is that it will make clear to you just what you are trying to do.

Every point and every illustration that you think of using will be accepted if it contributes to your purpose; it must be rejected if it does not. Someone has said, "Your subject is the effect you wish to produce on your audience." Whenever you lose sight of the effect you intend to produce, you are off your true subject.

Shall you use this key sentence as your beginning sentence? It will direct attention where you want it, but will it *catch* the attention of those who may not be already interested?

Examine the following pairs of beginning sentences. Which ones get attention? Do they direct attention where you would want it? List on a sheet of paper the sentences

you would use. Be prepared to give reasons for choosing some in preference to others.

1. *Topic.* Different Types of Reports on Student Work (Speaker is recommending a description of student's work, but no grade.)
 - (a) I am going to talk to you today about a new system of marking.
 - (b) Did you ever get F on a report card? Did that single letter explain how you could do better next time?
2. *Topic.* Revision of the Content of the English Course (Speaker is urging the teaching of applied grammar.)
 - (a) "Only the study of purely applied grammar enables people to speak correctly." That's what a professor discovered after testing students who had studied only formal grammar.
 - (b) The study of grammar has been a part of the English curriculum for a hundred years.
3. *Topic.* Revision of the Content of the English Course (Speaker is advocating the teaching of formal grammar.)
 - (a) Disraeli said, "The secret of success is constancy to purpose."
 - (b) I want to show you that before you can learn to speak the English language correctly, you must learn the rules of grammar.
4. *Topic.* A Possible Change in the *Stop* and *Go* Signs on the Main Street (Speaker is advocating an increase in the number of signs.)
 - (a) Last week John Wilson was maimed for life. Why? Because there were no *Stop* and *Go* signs on the corner of Center and Langdon streets.
 - (b) I want to show you that the number of *Stop* and *Go* signs should be increased.
5. *Topic.* Improving the Marketing of Farm Products (Speaker is advocating co-operation.)
 - (a) I was born on a farm. In fact, I lived on a farm for the first ten years of my life. Sometimes I think that the only reason that I am alive today is that I had the outside air and exercise that

comes with farm life. Well, so much for that. I want to talk to you today about farmers' co-operatives.

- (b) Here are two bags of money. (Holds up two bags, one containing a few coins and the other filled to capacity) This (points to second bag) is what a farmer received for 100 pounds of milk under the plan I am advocating. This (points to first bag) is what he received for the same amount of milk under the old plan.
- 6. *Topic.* New Civic Improvements in the Community (Speaker is recommending a new swimming pool.)
 - (a) I am sure I am a poor person to talk to you about this subject. I am a poor speaker and I have not been in your town long enough to know what the swimming facilities are.
 - (b) Yesterday afternoon twelve of us went over to the river to go swimming. It was muddy and weedy around the edge, and in the center there were dangerous holes, quicksand, and a treacherous current.
- 7. *Topic.* Subjects Which Should Be Required of Every High-school Student (Speaker is advocating Latin.)
 - (a) When my father went to Europe he was able to understand enough to get along in every country—all because he had had four years of Latin in high school.
 - (b) The study of Latin is very valuable.
- 8. *Topic.* A Visit to the State Legislature to Hear Discussion of Tax on Large Incomes (Speaker is supporting the proposal.)
 - (a) Once when George Bernard Shaw got up to speak to a clapping, cheering audience, he heard a single hiss from one side of the room and, turning, said, "I feel just as you do, but we are powerless against this mob." That's about the way the fellow with the small income feels when he is trying to fight the millionaires.
 - (b) Walter P. Chrysler sought a hobby to forget about the depression. He turned to riddles. Here's one:

"What has six legs and walks upside down?"
This gives you a hobby — thinking up the answers.
Chrysler doesn't know them. Well, to get to our
subject — I want you to visit the State legislature.

THE LANGUAGE OF YOUR SPEECH

I. Having assembled the subject matter, you must phrase it in your best style. If you expect to make your view more appealing than the others, you must draw upon the imagination of your listeners. A good way to do this is to use figures of speech. Recall what you have learned about *metaphors* and *similes*. In a large dictionary like *Webster's New International Dictionary — Second Edition* find the meanings of these terms and learn to use these figures of speech correctly.

II. Get in training once more by pointing out the metaphors and similes in the following sentences:

1. The old G. A. R. veteran, straight as an arrow, marched at the head of the parade.
2. The Constitution of the United States is a fortress of liberty.
3. On the last play of the game, he launched himself against the left half like a battering-ram.
4. Whenever fat Henry Williams swam in the pool he made as much noise as a whale.
5. My heart is all aflutter like the washing on the line.
NATHALIA CRANE
6. There he stood in the heavy downpour of rain, shivering like an old worn-out car.
7. The Marsdens were old settlers, soundest timber of the land.
8. The defense line of seven men is a forged chain of iron to every trick play.
9. School is a wood where saplings grow.
10. Americans are advertisers' guinea pigs.
11. A thought of guilt pierced his conscience like the thrust of a sword.

12. Like a soaring bird, the skier left the slide and soared in a record jump.
13. The wind off the drought-scorched prairie was as hot as the air of a blast furnace.
14. A face as wrinkled as an old apple looked at him over the top of the desk.
15. His conversation was as fresh and invigorating as the cool air of the mountains.

III. Try to list ten metaphors and ten similes that can be used in your speech. You may not wish to include all of them, but you will be glad to have them handy.

IV. Make your audience feel that you are talking directly to them. Use such pronouns as *you*, *your*, *our*, *us*, *I*, and *we*. Say, "This topic will interest you" or "You will be interested in this topic," instead of "This topic is of interest to all high-school students." Substitute "We can get more for our effort" for "Our effort will be rewarded." Use "If you have never seen a co-operative store, this is your chance" and not "The opportunity to see a co-operative store can be had, if you are interested."

For practice, reword these sentences to give them more personal appeal:

1. It can easily be seen that under this system pupils would understand better how to improve their work.
2. Pupils' marks are simply a short expression of what their teachers think of their work.
3. Parents ought not to expect young people today to follow the social customs of twenty-five years ago.
4. On the other hand, young people ought to remember that their parents have learned a great deal by experience.
5. One should not be governed entirely by his feelings.
6. If one gives up everything which will cost anyone else something, he will soon be crowded off the earth.
7. If a girl's mother's friend makes embarrassing criticisms, the girl should ask her mother to suggest that the friend make such criticisms only in private.
8. The one who tells Ruth that she is too ready to instruct others might begin by praising Ruth's ideas.

V. Ask questions of your classmates and watch their faces for answers. For example, try something like the following to stimulate interest in a discussion of a new swimming pool:

Can you imagine a fine pool that will accommodate every boy and girl in this community? Have you seen the new pool at Wilmar? Have you seen the list of illnesses that can be helped by swimming?

Try making these statements over into "rhetorical" questions—that is, questions which you expect your audience to answer only in their own thoughts:

1. You would not like to have Mrs. B. correct your English before the young man who was escorting you to the Senior Prom.
2. It wouldn't make the start for the big event happy.
3. One who has had no lunch must find it hard to attend to the classwork during eighth period.
4. Henry's taking of the stamps and the cashier's misappropriation of bank funds are identical in principle.
5. If no one is willing to report wrongdoers, we can have no protection against crime.

VI. Choose any one of the topics suggested for panel discussion on page 288 and write five rhetorical questions that might be scattered through a talk about it. Make the questions as arresting as you can, using *you* and *yours* wherever possible. Your teacher will criticize the paper or arrange for evaluation by a small group of your classmates.

VII. Another good way to make listeners feel that you are talking directly to them is to tell them to act. Use such sentences as these:

Go to the town board for support.

Give up your spending money, if necessary.

Talk to your fathers and mothers; get them to vote for the pool.

These bring a hearty response when mere statements do not move the audience.

Decide which of the following sentences are really such appeals for action as would move most audiences. Your teacher will ask the members of the class to indicate by a show of hands their decisions on each sentence. Be prepared to explain each of your decisions.

1. Imagine how it must feel to work all afternoon without lunch. Think how weak one must get.
2. Tell your mother you won't endure Mrs. B's public corrections.
3. Save your own self-respect. Don't become petty just because someone else *may* have been unfair.
4. Be a good sport. Admit that the other fellow beat you that time.
5. Remember that the bad minority must be restrained by the good majority.

YOUR CONCLUSION

Your last words are even more important than your first words. They are the words the listeners are most likely to carry away with them. Therefore give the audience the impression that you have arrived somewhere. Restate your viewpoint, summarize the points you have made, reaffirm your convictions — do whatever best fits your speech; but be interesting, and be brief! The good impression made by many a speech has been ruined by a long-drawn-out conclusion.

Examine the following conclusions. Why do you think some of them have been printed and reprinted? Which ones do you think left a favorable impression on the audience? Do you believe that any of them failed to leave the point of the speech in the minds of the audience? Do you think the words and the sentences were carefully chosen? Point out any words and sentences that you consider effective or ineffective.

1. And now, my fellow citizens, this young man has returned. He is here. He has brought his unsullied fame home. It is our great privilege to welcome back to his native land, on behalf of his own people, who have a deep affection for him

and are thrilled by his splendid achievements, a colonel of the United States Officers' Reserve Corps, an illustrious citizen of our republic, a conqueror of the air and strengthener of the ties which bind us to our sister nations across the sea, and, as President of the United States, I bestow the Distinguished Flying Cross, as a symbol of appreciation for what he is and what he has done, upon Colonel Charles A. Lindbergh.

PRESIDENT COOLIDGE (Welcoming Lindbergh)

2. With malice toward none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow and his orphan; to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

ABRAHAM LINCOLN — "Second Inaugural Address"

3. We believe, from twenty years' experience, that, if this amendment is not ratified, generations of children in many parts of our country will have to grow up without the protection you want for the children of your own state. This is why we urge its ratification. We believe our government ought to have power to protect its children, and we believe our government is worthy to be entrusted with such power.

OWEN LOVEJOY (speaking for the Twentieth Amendment)

4. And now in the future it is the work of every good man and patriot not to create divisions, but to do the things that will make for peace. ("Oh, Oh" and laughter) On our part it shall be done. (Applause and hisses and "No, No") On your part it ought to be done; and when in any of the convulsions that come upon the world, Great Britain finds herself struggling singlehanded against the gigantic powers that spread oppression and darkness (Applause, hisses, and uproar), there ought to be such cordiality that she can turn and say to her first-born and most illustrious child, "Come!" ("Hear, hear!" applause, tremendous cheers) I will not say that England cannot again, as hitherto, singlehanded manage any power (A voice: "Soap, soap," applause, and uproar) — but I will say that England and America together for religion and liberty are a match for the world. (Applause; a voice,

"They don't want any more soft soap.") Now, gentlemen and ladies, when I came I was asked whether I would answer questions, and I very readily consented to do so, as I had in other places; but I will tell you it was because I expected to have the opportunity of speaking with some sort of ease and quiet. (A voice, "So you have.") I have for an hour and a half spoken against a storm ("Hear, hear"), and you yourselves are witnesses that, by the interruption, I have been obliged to strive with my voice, so that I no longer have the power to control this assembly. (Applause) And although I am in spirit perfectly willing to answer any question, and more than glad of the chance, yet I am by this very unnecessary opposition tonight incapacitated physically from doing it. Ladies and gentlemen, I bid you good evening.

HENRY WARD BEECHER (Address at Liverpool)

EFFECTIVE PANEL DELIVERY

I. Do some experimenting. From the topics suggested in this unit, choose one which seems to interest the class and can be discussed without much library work. Elect four able speakers to hold a panel discussion on this topic. In the first formal speeches, ask Student W to read his speech from a manuscript; Student X to speak from memory; Student Y to speak extemporaneously from an outline; and Student Z to *combine* reading, memory, and extemporaneous speaking. Make it clear that, in addition to his own material, each speaker is to present two quotations from some authority in the field. W will read his quotations; X will deliver his from memory; Y will give the substance of the quotation rather than the exact words; and Z will read one quotation and give the other from memory.

After each panel speaker has given his prepared speech, the rest of the class will have an opportunity to ask questions. You must make sure that each member of the panel is given some questions to answer.

II. At the end of the performance let the class vote on the best delivery and discuss each speaker and his method.

Which one of the four methods was most effective in the presentation of the speech and in the questioning? Which method was most effective in the formal speeches?

Do you prefer to have quotations memorized, read in the author's words, or presented in the words of the speaker? If you were the author of the material, how would you wish to have it presented?

Were the memorized speeches and those read from the manuscript delivered more smoothly than the answers to the questions after the formal speeches? Did the difference attract unfavorable attention? Did you listen to the speaker who spoke extemporaneously from notes? Was that speech less smooth than the others? Did the conversational tone make the speech more communicative? What was your reaction to the combination method of delivery?

III. Divide the class into groups of not less than ten. Each group will hold a panel discussion in a different room. You will, of course, want a fresh topic for this discussion. Four speakers will appear on each panel, and the other students will ask questions. Here each speaker will use two methods in the presentation of his main speech. For example, Speaker W may first quote from memory and then read from manuscript; and Speaker X may first read from manuscript and then speak from an outline.

IV. After the entire performance is finished, the members of the audience will discuss the merits of each method of delivery, and the speakers themselves will tell which methods they prefer.

V. The class as a whole may then discuss their reaction to the use of pictures, charts, and blackboard diagrams. Do they help to make vague points clear? Could you understand some change better if you were shown simple graphs representing the results of the change? Have you seen lecturers draw as they talked and thus make points vivid as they went along?

What are some of the mistakes that careless speakers make in the use of pictures, maps, and diagrams? Have

any of them ever allowed these so-called helps to become a hindrance? How should a chart or a picture be held? Have you seen pictures passed which took the attention away from the thought which the pictures had been brought to emphasize? Could you have arranged the display with more favorable results? Have you seen charts that hindered the speaker? What explanation does a chart need? Where should the speaker look as he explains?

Analyze the reasons for any failures you have witnessed so that you can profit by the mistakes of others.

VI. Choose three students to demonstrate effective and ineffective use of (1) pictures, (2) charts, and (3) blackboard diagrams. Ask the observers to make a list of the good and bad points and propose improvements. Try out any of the improvements which many of the class think likely to work well.

VII. Arrange for every student to practice at least one of the following techniques — privately, or before committees of the class, as your teacher thinks best.

Using broader gestures

It will help you in the delivery of your speech to practice before an imaginary audience. Some speakers like to use a mirror so that they can see how they appear when speaking; others get an understanding friend or a relative to act as critic. These practice periods will be particularly helpful in assisting you to adapt your gestures to this new situation.

You will recall that we used gestures of the head and hands to help communicate thoughts in the interview. In a discussion we are using similar movements; but here, because our audiences are larger, we are making these movements larger. A slight turn of the hand or the arm or a tilt of the head serves very well when the audience is made up of one or two persons near at hand; but when the number of observers has increased to twenty or more, so that they must be seated at some distance, a sweep of the arm or a decided bend of the head is required. Therefore, in practice imagine

your classroom filled with people, and use your arms, hands, and head so that everyone in that room can see easily. Imagine that some are not interested, and use your gestures to catch their attention. Let your movements help you to emphasize points that should stand out prominently.

Eliminating mannerisms

Practicing before a mirror or before your friends will help you to eradicate mannerisms. Have you any habits that call attention to themselves rather than to the idea you wish to express? Do you play with your belt, your beads, your watch, or your necktie, instead of using that effort for purposive gestures? Do you sway from one side to another or tilt up and down on your toes, instead of either moving toward the audience to emphasize a point or just standing still when that is more appropriate? To see how your listeners are reacting to what you say, do you look directly at them or do you look above them or out of the window?

Write a list of all the mannerisms that make your observers uneasy and keep them from listening to what you have to say. Then practice speeches over and over until you can speak without these unfortunate movements.

Rewording

Wording and rewording your speech from an outline will give you ease and skill in language. In this way you can get the training which will make your memorized speech sound conversational and will help the words of your extemporaneous speech to come quickly and smoothly.

Considering the audience

The attention which you give in *practice* to action, voice, and language is not advisable in the *actual performance*. There you must forget the mechanics of delivery and think of the audience and your message. Look at the people who have come to hear you. You can tell by their bodily action whether or not they are understanding what you are saying. Have every thought in mind as you utter it. See that your listeners get it as it drops from your lips.

DEBATING

Sometimes when you have been engaging in a discussion, two diametrically opposed points of view get more advocates than any other. At such times a number of discussers say or feel like saying, "You uphold one side, and we will uphold the other." This more definite, limited, and formal type of discussion is called a *debate*. The topic for a formal debate is usually expressed as a "proposition" — that is, a proposal for some change in social, political, or economic policy. Persons who want the change are said to be *on the affirmative*; those opposed to it, *on the negative*.

It is clear that the first step in staging a debate is to get a good proposition. No one wants to advocate a change that has already come about or to argue against a change that is unquestionably desirable. No one who lives in Boston cares to argue for or against a modification in the city government of Duluth. Very few persons wish to struggle with an issue that will affect their lives only ten or twenty years from now.

Besides being interesting, the proposition should center around a *single* problem. The two topics presented by the proposition *Resolved: That the high school should have a six-day week and that interscholastic football should be abolished* are both interesting, but both cannot be successfully debated at the same time.

In the third place, you must consider the form of the proposition. It should be a declarative sentence phrased to give the affirmative the chance to advocate a change from existing conditions. *Resolved: That we should adopt an honor system in our high school* is correct if there is no honor system at present, but incorrect if the honor system is the present plan of discipline. In the latter case the proposition should read: *Resolved: That the honor system should be abolished in our high school*. This rule helps the speakers, because the affirmative always speaks first, and it is reasonable for it to begin the debate by telling why the change is being recommended.

I. List four characteristics of good debate propositions which you discovered in reading the foregoing discussion. Choose carefully the nouns which name these characteristics, so that they will be clear and accurate.

II. Do the following propositions have all the characteristics which you have listed? Be specific in your criticism. Test them by what exists in *your* high school.

1. Military training should be required of every college senior.
2. The United States should join the League of Nations, and all international debts should be canceled.
3. Football training should be given in ____ High School.
4. Debate training should have been required of all Greek freemen in ancient Athens.
5. Boys and girls should attend the same high school.
6. Reference books should be kept in classrooms instead of in the main library, and students should be allowed to read only recommended books.
7. Some grading system should be adopted in ____ High School.
8. Persons convicted of reckless driving should be temporarily forbidden to drive any car, and upon second conviction they should be permanently deprived of the right to drive.
9. Taxation of personal property should be abolished unless the holders of stocks, bonds, and bank accounts can be discovered and compelled to pay.
10. The sale of cigarettes to persons under eighteen years of age should be prohibited by law.

III. List five propositions which you think would be good for debate. In class pass your list along for half a dozen classmates to mark + (for good) or 0 (for unsatisfactory).

IV. Choose by class vote two propositions, A and B, for a series of practice debates. For actual debating the class will be divided into groups of twelve. Within each group six students (two teams of three each) will debate Proposition A and six students, Proposition B. So far as possible, let each student choose his proposition and his side.

Whenever more choose one side than the other, draw lots or arrange a trade of a member with another group which has too many students preferring the opposite side of that topic.

The debate on Proposition A will occur one week from the day you choose the propositions, and that on Proposition B, at the next meeting of the class after that. Each main speech will be limited to four minutes, and each rebuttal to two minutes.

V. In preparing for this debate, pursue the following steps:

1. Make a preliminary brief of the arguments on both sides of your question. Before doing this, study activities I through IV on pages 307 and 308, and read "The Brief," pages 309 to 314.
2. Study the proposition more intensively. Use the suggestions in Activity V, page 309. Stop this work soon enough to leave time for the team conference and the careful organization of your own main speech.
3. Confer with your teammates upon (1) the brief of your case as a whole, (2) the order in which you will speak and the part of the brief each shall cover, and (3) plans for rebuttal. Study "Rebuttal," pages 314 and 315.
4. Write your own main speech, or outline it in great detail. Rehearse it alone. Use all the principles of effectiveness you know: clear order, illustrations, direct appeal to the audience, and so on. Unless you decide to memorize the whole speech, which it is unwise for most people to do, memorize the outline, even though you expect to have it in your hand when you speak.
5. If possible, rehearse with your teammates. You will probably get suggestions for improvement of content, wording, or delivery; you will certainly find out whether your speech is of just the right length.

VI. Carry out the debates in your group of twelve. One of the six auditors will act as chairman and timekeeper. Before carrying out the first debate, study "Deciding the Winners," pages 316 and 317, and choose your method of decision. Perhaps you will use different methods of decision for the two debates and compare them.

VII. If you care to do so and if your teacher thinks you can take the time for it, stage one debate for the whole class group. First the teacher will divide the class into two big teams of as nearly equal ability as possible. One good way to do this is by ranks in English for the last report period. The two groups would be composed of pupils with the following ranks:

Group A: 1, 4	6, 7	9, 12	14, 15
Group B: 2, 3	5, 8	10, 11	13, 16, and so on.

Each group will then elect its own debaters, trying to choose those who will be most effective in main speeches and in rebuttal.

Let each student make a preliminary outline and give it to his team. From these outlines the team will construct a preliminary brief and submit it to its own supporters. The team members will then suggest to each supporter some particular line of investigation to make. The supporters will take card notes and turn these over to the team, who will do the rest. Decision in this case probably should be by judges from an upper class or from outside the school.

PREPARING FOR A DEBATE

I. Who is on the affirmative and who is on the negative in the following?

1. You have never driven the car alone at night. You ask your father for the privilege.
2. You have never had an evening dress. You ask your mother for one.
3. You have always roomed with your brother or sister, and you ask your father to remodel the house to give you a room alone.
4. You wish to leave high school and attend a commercial school. You ask your parents' permission.

II. In each case above, the affirmative has to show *why* a change is desired. The parents ask, "Why do you need the car?" "Why do you want an evening dress?" "Why must you room alone?" "Why do you want to attend a

commercial school?" The affirmative in a debate has to answer the question, "Why should we make this change?"

In convincing an audience that what you are asking for is reasonable, it is necessary to show what is wrong with the situation as it stands and how the recommendation that you have made will, if carried out, improve matters. Sometimes it is better not to declare that present arrangements are wrong but to describe how much better they might be.

Take the proposition, *Resolved: That the students should have full charge of the assembly programs in _____ High School.* Under the two questions given below, which every affirmative team must answer, list supporting points.

1. What is wrong with the present arrangement of planning assembly programs?
2. How will student direction improve these weaknesses?

III. Take a proposition (not one of those already chosen for class debates) that is of vital interest to you. List under it the questions that the affirmative must answer. Write briefly such answers as you can see without reading up on the question.

IV. If the affirmative has to show good reasons why the students *should* direct the assemblies, what will the negative have to show if it is to argue *against* what is said by the affirmative? Is there more than one stand that the negative could take? Could it oppose the affirmative by saying that the *teachers* should plan the assemblies, as they have been doing? Could it oppose the affirmative by saying *students and teachers together* should plan the assemblies? Could it oppose the affirmative by asking to have some outside bureau arrange for all the assemblies? Which team has more freedom in setting up a case, the affirmative or the negative? Which team must *prove* points? Which must *disprove* points?

Take the affirmative arguments you wrote in Activity III and put crosses before those which you would attack. Is there any one which is so necessary to the affirmative that if you disproved it you would win the negative?

V. Before a debate gather material which will help you to support your own points or to break down your opponents' arguments. Recall and list on the blackboard all the sources of information which you have learned to use, either in the units on "Reaching Group Decisions" and "Making an Informative Report" or elsewhere. Which of these are likely to be most valuable in debating? Remember that you are looking for new ideas and arguments, as well as for facts.

Especially in debate work, it is helpful to put your material on cards instead of on large sheets. Each card should contain only material found in one place and only one idea or quotation or unit of information. Practice will teach you what constitutes a unit of information. The principle to be followed is: never put on one card material which you will later wish to divide and use in different places. See page 200 for a suggested method of putting titles on your cards.

Card notes of this kind can be readily sorted and re-sorted as you try out different organizations of your arguments, and they can be handed over to a teammate without your copying them or disturbing the rest of your notes.

To make sure that you understand this system of putting a single entry on each note card, prepare one card with an argument or idea on it, one with a usable quotation, and one with a unit of information. Unless directed otherwise, use the topic you used in Activity III. Your teacher will criticize your cards or appoint a committee to do so.

THE BRIEF

When you have all your material collected and recorded on cards, it is helpful to get it arranged in logical order. This may not be the order in which you are going to use the ideas and facts in your speeches, but it is the order in which you can most easily find what you want to find. This logically arranged collection of all the evidence and arguments on a given side of a given case is called a brief. It is unlike most outlines because *all the material is presented in complete sentences*, rather than in words and phrases.

I. Let us take the proposition, *Resolved: That a beginning course in home economics should be required of all students in this high school.* What are some of the questions you will want answered before you decide to speak for the affirmative or the negative? Do you think the members of the audience will want the same questions answered *before they vote* for the affirmative or the negative?

Choose from the following list the questions which *must* be answered by the speakers for the affirmative before they can make their listeners believe that *every* high-school student should take a course in home economics. Which questions when answered will have no influence in making the listeners decide one way or the other?

1. What is taught in a beginning course in home economics?
2. Is household planning taught in a beginning course in home economics?
3. Should *all* boys be required to take home economics?
4. Should *all* students be required to take home economics?
5. Should *all* girls be required to take home economics?
6. Are there other high schools that require home economics of all students?
7. Does the course include sewing?
8. Does the course include helps in buying?
9. Does the course teach what foods are most nutritious?
10. Do English boys and girls dress as we do?
11. Will the course teach boys and girls what to wear?
12. Can boys and girls get more return for money spent after such a course?
13. Will girls ever need to budget money?
14. Do boys need to be tastefully dressed?
15. Do boys or girls need to know how to arrange a house?
16. What need is there for everyone in the home to understand mechanical devices?
17. Will a course in home economics help to build better bodies?
18. Does football help to build better bodies?
19. Is there room in the high-school curriculum for required home economics?
20. Are some subjects required that are less important?

21. Is money available for teachers and equipment?
22. How much new equipment will be necessary?
23. Is the American kitchen more conveniently arranged than the English kitchen?
24. How does the German kitchen differ from the English kitchen?
25. Can boys make immediate use of home economics?
26. Should girls take manual training?
27. Can time be saved in homemaking by the principles taught in home economics?
28. Are both boys and girls interested in homemaking?
29. Do both boys and girls need to know how to care for clothing?
30. Will kitchen planning be taught in the course?
31. How many new teachers will need to be hired if home economics is required of every student?
32. Must everyone learn how to plan meals?
33. Can all persons make use of suggestions about preparing food for company?
34. What time of year can you buy the best tomatoes for the least money?
35. Will the course help all high-school students to learn how to select a well-balanced meal at a cafeteria?
36. Do all Americans like Chinese food?
37. Should mathematics be required of all students?
38. Could the schedule of classes be arranged to include home economics?
39. Should all persons be forced to eat some foods that they dislike?
40. Do you know the names of some famous men who are excellent cooks?

II. Observe that there are some questions in the list above that are broad enough to include other questions. It would be easier to remember all the points on the affirmative if there were only a few very important questions, rather than so many less important ones. Try to arrange in main heads and subheads the questions in the list that have a bearing on your case. Number the most important questions in the outline with Roman numerals, I, II, III, etc. ;

letter those of secondary importance, A, B, C, D, etc.; and, if you wish to make further divisions, label your sub-heads under A, B, C, D with Arabic numbers, 1, 2, 3, 4, etc. (See the outline form on page 313.)

III. Look at the questions that you have selected as important to prove or disprove that elementary home economics should be required of every high-school student. Are there some questions to which both teams will have the same answer? For example, look at question 1: "What is taught in a beginning course in home economics?" Will it be necessary for both teams to agree on the content of the course before they start to debate whether it should be adopted? Will both teams agree ahead of time on the statement, "Household planning is taught in a beginning course in home economics"?

When question 3 is made into the statement "*All* boys should be *required* to take home economics," will both teams agree? Why do both teams agree on the statements made from questions 1 and 2, but disagree violently on the statement made from question 3?

IV. Supply information enough to make statements out of the entire list of relevant questions on pages 310 and 311. Arrange them in two columns: (a) material which is admitted by both sides, (b) statements to which the affirmative says "Yes" and the negative says "No." When you have made sure that all the material is in the form of complete statements, pick out those which will support the points given below. Make up statements needed, when you cannot find them among those made from the questions.

1. Important elementary material is to be included in a course in elementary home economics.
2. Both boys and girls have need of an elementary course in home economics.
3. Necessary equipment and staff can be secured.
4. Home economics can be included in the curriculum without sacrifice of other important subjects.

To which of these statements will both teams agree?

The Vital Points

I. Is it possible for you to remember the four points listed on page 312? Do you think the audience can remember those four points if the affirmative team makes them stand out clearly? Will it be as easy for you to remember the forty points on pages 310 and 311? If it is difficult for *you*, will it not be even more difficult for the *audience*? Look over the outline that you made from the list. (See Activity II, page 311.) Is it easier for you to remember this outline? Will that organization of the questions help your audience?

II. Assume that the affirmative and the negative have agreed before the debate what should be taught in the course in elementary home economics. Which of the following outlines, (a) or (b), would be better for presenting this to the audience?

(a)

- I. General home management
 - A. Budgeting income
 - B. Building and planning the home
 - C. Caring for the home
 - 1. Care of woodwork
 - 2. Care of furniture
 - 3. Care of electrical appliances
- II. Foods
 - A. Nutritive value of foods
 - B. How to buy to advantage
 - C. How to prepare foods
 - D. How to serve foods
- III. Clothing
 - A. How to judge quality
 - B. How to judge appearance
 - C. How to judge price
 - D. How to care for clothing

(b)

- I. Budgeting the home income
- II. Building and planning the home
- III. Caring for the home
- IV. Caring for woodwork and walls

- V. Caring for furniture
- VI. Caring for electrical appliances
- VII. Nutritive value of various foods
- VIII. How to buy to advantage
- IX. How to prepare foods
- X. How to serve foods
- XI. How to judge quality of clothing
- XII. How to judge appearance of clothing
- XIII. How to judge price of clothing
- XIV. How to care for clothing

III. With the content of the course agreed upon, the affirmative need prove only three points to make its case. State (not prove) these three points in writing.

IV. Can the negative oppose the affirmative and yet admit that the present arrangements are unsatisfactory? For instance, does the negative dare admit that some students who should take this course do not now do so? If so, show *how* the negative could make this admission and still oppose requiring every student to take the course.

REBUTTAL

After each speaker has given one speech in which he has presented all the new arguments and evidence he has found, he is allowed to come back and answer some of the points that have been brought up by other speakers. The rebuttal, as these answers are called, is usually the most exciting part of the debate.

I. If you are clever, much can be done ahead of time to get ready for the rebuttal. It is possible to anticipate some of the arguments that your opponents may present, and it would help to have those written on cards, with answers to use in case they are needed. What else could you prepare ahead of time that might help in the rebuttal?

II. Here are other problems that you must solve in planning your rebuttal: If your opponent presents a weak argument, will the audience *know* it is weak or should you *show* the audience just where it is weak? How can you be

most sure that the audience will see the weakness? Can you assume that because a point is clear to you, it will be clear to the audience? Why is it more likely to be clear to you? Do you feel that it will be helpful to summarize the points you have made? What effect might clever repetition have in persuading your audience? How can you use in your debate what you have learned about beginning and closing a discussion? Will practicing delivery help you?

Remember that the negative opens the rebuttal.

III. Take some debate proposition that interests you and that you could debate fairly well without study. Write out on separate cards ten questions that might be put to you by the opposition. Write the answer to each question on the same card. Remembering that ten separate points will confuse the audience, group these answers under not more than three main points. In other words, plan to answer all ten questions by making the audience remember only two or three main points.

IV. Prepare ahead of time to confuse your opponents by asking them to answer a dozen small arguments. If they are not clever enough to see that these can be classified under one or two big points, you can get them to waste time and thus not talk about other important points.

HINTS ON DELIVERY

I. A rasping and aggressive voice may prejudice the audience against the debater. You are more likely to do a thing when someone asks you politely than when someone tries to force you. Can you tell by the sound of a voice whether a person intends to drive you or to lead you? Which person is usually presenting the weaker argument, the one who holds his temper or the one who gets angry? How does the voice reveal this? A well-known director of debate once said, "The aggressive voice loses many more debates than it wins." What is your reaction to this comment? Discover your most persuasive voice and try to use it in your debate.

With the other members of your team get a room for rehearsal. Try to speak convincingly. Ask your colleagues to stop you when you sound angry and uncontrolled.

II. Each person will present to the class an argument about which he has deep feeling. Let the class rate him + (if he has a persuasive voice) or - (if he is not persuasive).

III. Work out some guides to improve your method of handling cards and notes before an audience. These questions may help you to make them complete: Do you like to see all reference material on a stand? Should it ever be held while being read? Did you ever see a speaker drop his cards? Do you wish to see the speaker's face, even though he is reading from notes? Do you want the speaker to have his eyes on the paper all the time he is reading?

IV. Let each student present in class one argument in which he uses one quotation from a card and one reference to a chart. He may make his quotation or use of the chart effective or ineffective, but he is not to tell the class which he intends it to be. Choose one critic from the audience to tell which it was and why.

V. Choose three skilled pupils to demonstrate the effective use of cards and charts in public speaking or debate.

DECIDING THE WINNERS

Here are four methods of deciding who has won:

A. Before the debate begins, ask the members of the audience to vote on the question. Count these votes. Have them vote again when the debate is over. Count the votes again. Award the victory to the team that changed the opinions of more persons.

B. Allow each student in the audience to vote on the better team, basing his decision on the following:

1. Material, including facts, arguments, evidence
2. Arrangement of material
3. Rebuttal: how opponents' arguments were met
4. Delivery: action, including posture, gestures, movement; voice, including volume, quality, expressiveness

After such a rating, it is interesting to count the votes and then to invite several students to go before the class and tell why they believe one team was superior to the other.

C. Sometimes listeners like to rank the speakers from 1 to 6 (if there are 3 speakers on a team). With this method, the team whose speakers have the numerically lower ratings wins. For example, let us say the three affirmative speakers were ranked 1, 6, and 5, with a sum of 12. The three negative speakers then rank 2, 3, and 4, with a sum of 9. Since the sum of the negative ranks is less than the sum of the affirmative ranks, the negative is the winner.

D. In some schools one expert, or a board of expert judges, comes in and determines the winner. When this method is used, the debaters must not ignore the rest of the audience, because the people in the audience are the ones they have come to convince, even though one person gives a public decision.

Discuss in class the advantages of each of these methods of decision. Which one of them bases the decision on the total arguments advanced by each side and the effectiveness with which they are stated? Is there another method that might emphasize the total case? Which methods give most attention to delivery and other matters of form? Which method emphasizes *individual* performance?

OTHER INTERESTING THINGS TO DO

I. Make a list of topics discussed at home and in other social groups during a day or a week.

II. Make a list of issues debated at home or in other social groups. Try to state these issues as propositions. Would some of them have been undebatable if stated clearly?

III. If there is a political campaign in progress — local, state, or national — listen to speakers for different parties and list the *issues* they discuss. List the arguments each uses and the appeals he makes to prejudice.

IV. On an important issue discussed by the politicians, try to find the crucial point, the one on which a thoughtful person's decision ought to turn. What proportion of public discussion was devoted to this point?

V. Choose a particularly able public debater or participant in public discussion and analyze his performance to discover what makes it so effective.

VI. Make a list of topics suitable for discussion at a young people's society connected with some church.

VII. Make a list of propositions suitable for debate in an extracurricular high-school club. Make a shorter supplementary list of propositions that would be interesting but too difficult.

VIII. Write a satirical sketch of a discussion or a debate in which both hazy thinking and trite phrases abound.

IX. With four classmates put on a dramatization of a discussion by the newspaper critics of a photoplay after its first showing in your city. You may find it useful to study the work of the critic you impersonate to see what he notices about a photoplay and what his standards are.

USING THE LIBRARY

- | | | |
|----------------------|---------|--|
| Ferris, Helen J. | . . . | <i>This Happened to Me</i> |
| Gibson, Harold E., | | |
| and Sheppard, | | |
| V. H. | | <i>Practical High School Debating</i> |
| Gilkey, James G. | . . . | <i>Solving Life's Everyday Problems</i> |
| Hatch, Leonard | . . . | <i>Book of Dilemmas</i> |
| Hopkins, Mary A. | . . . | <i>Planning Your Life</i> |
| Immel, Ray K., and | | |
| Whipple, R. H. | . . . | <i>Debating for High Schools</i> |
| Newton, Joseph F. | . . . | <i>Living Every Day</i> |
| Perkins, Everett V. | . . . | <i>Student Thinks It Through</i> |
| Phelps, Edith M. | . . . | <i>University Debaters' Annual</i> |
| Phelps, William L. | . . . | <i>Human Nature</i> |
| Sheffield, Alfred D. | . . . | <i>Creative Discussion</i> |
| Winans, James A., | | |
| and Hudson, H. H. | . . . | <i>A First Course in Public Speaking</i> |

CORRECTIVE EXERCISES

MAKING VERBS AGREE WITH THEIR SUBJECTS

Diagnostic Test. Give the correct present-tense form of each verb in the following parentheses. Write your answers on a separate sheet of paper beside numbers corresponding to the numbers of the sentences.

1. Here (come) the players, with Dick leading.
2. Can you see them? (Have) all the boys their head-gears?
3. There at the left (stand) the referee.
4. There (be) the umpire and there, I think, (be) the linesmen.
5. There (be) more people here than I expected.
6. The Swartz Company has promised a new sweater to each of the players who (score) today.
7. Norman is one of the very best ends who (have) ever worn a P. H. S. sweater.
8. He (be) the only one of our boys who (have) never fumbled.
9. Sam and Bob (have) confidence in Norman.
10. Either Dick or Joe (be) to start at center.
11. Neither Tom nor his brothers (be) on our team.
12. The visitors have an end who (catch) any pass within ten feet of him.
13. The Lindsay twins, who (lead) the cheering, should be getting started.
14. Our coach, with all his advisers, (look) worried.
15. Each of our boys (be) outweighed by the man opposite him.
16. Yet the members of the team (say) we shall win, 12 to 6.

If you supplied all these verbs correctly, do one "Other Interesting Things to Do" on pages 317 and 318. If you made errors, study the following explanations and do the practice exercises.

When you make a verb agree with its subject, consciously or unconsciously, you are finding the subject, that verb and giving the verb a form to agree with the subject.

When the subject follows the verb

In both the following sentences notice that the subject *speakers* is plural; therefore the plural verb *were* is correct.

The speakers *were* agreed on that point.

There *were* good speakers on each side.

Practice I. Number a separate sheet of paper from 1 to 11. Beside each number write the correct verb from the parentheses in the sentence of that number. Find the subject of each sentence before you select the verb.

1. (Is, Are) the players coming tomorrow?
2. There (come, comes) the leader now.
3. Where (was, were) the boys yesterday?
4. There (were, was) many people present.
5. There (is, are) now absolutely no apples left.
6. Around left end (sweep, sweeps) the desperate Illinois backs.
7. There (was, were) on our team that year only one good forward passer.
8. There (has, have) been no better teacher.
9. (Isn't, Aren't) there, nevertheless, good reasons for substituting Neil?
10. Here, an hour late, (comes, come) the last of the hikers. (Show that either verb might be used, according to the meaning of the subject.)
11. (Has, Have) everybody a clean handkerchief?

When other words intervene between subject and verb

In the following sentence notice that the subject *picnickers* is plural; therefore the plural verb *are* is correct. Don't be misled by the noun *directly preceding* the verb. Ask yourself *who is* or *are* enjoying the day.

The picnickers, including John, *are* enjoying the day.

Practice II. Write the number of each of these sentences and, beside it, the correct verb form for that sentence:

1. The art gallery, with all its treasures, (was, were) burned.
2. The most valuable of the pictures (was, were) a Millet.
3. Every day one of the janitors (comes, come) in to talk about it.

4. It seems that some of the trustees (blames, blame) him for the fire.
5. Most of the pictures in the museum (was, were) its own, but one of the big Spence landscapes (was, were) borrowed.
6. The collection of casts of famous sculptures (was, were) unique.
7. The originals of some of these casts (has, have) now been lost.
8. The value of the pictures and casts together (amounts, amount) to fifty thousand dollars.

When the subject of the sentence is compound

In the following sentence, notice that the two singular subjects joined by *and* make a plural subject; therefore the correct verb form is *are*.

John and Harry *are* taking charge of the play.

In the following sentence, however, the two singular subjects are joined by *or*; hence the subject is singular. Therefore the correct verb form is *is*, not *are*.

Either John or Harry *is* to take charge.

But in the following sentence the subject nearest the verb, *boys*, is plural; therefore the plural verb form *have* is correct.

Neither Mary nor the boys *have* gone.

Practice III. On a separate sheet of paper write the numbers 1 to 8. Beside each number write the subject of the sentence of that number and the correct form of the verb from the parentheses to agree with that subject.

1. The player and his accompanist (is, are) both from our class.
2. Either John or his pals (was, were) at fault.
3. Neither Sue nor Mary (know, knows) when the paper was lost.
4. One of the girls and her mother (go, goes) tomorrow.
5. Both time and money (has, have) been freely spent.
6. His father and mother (come, comes) home next week.
7. Rivers and lakes (cover, covers) the countryside.
8. Shortstop and first base (is, are), I think, the most difficult positions to play.

When the subject is a relative pronoun

In the following sentence notice that *who* refers to *students*, which is plural. Therefore the correct verb form is *have*. A verb used as the predicate verb of *who*, *which*, or *that* always agrees with the antecedent of its subject.

There are some students in our class who always *have* their work done.

Practice IV. List for each of the sentences below (1) the pronoun subject of the verb in parentheses, (2) its antecedent, and (3) your choice of the verbs in parentheses:

1. There are many people who (do, does) not enjoy football.
2. Jean is the only one of the girls who never (miss, misses) a class.
3. The association gives an award to the student that (earn, earns) the most points.
4. It is an ill wind that (blow, blows) nobody good.
5. The girls who (is, are) going will meet in Room 110.

In the light of the preceding explanations and exercises, try the following practice exercises. Practice V corresponds to the first five sentences of the Diagnostic Test (page 319), and Practice VI, to the remainder of the test.

Practice V. Set down on a sheet of paper opposite the number of each sentence the correct verb form from the parentheses:

1. It is the summer of 1892, and there (has, have) been very little rain. 2. There (is, are) no water flowing in Spicer Creek, but there still (is, are) holes with water knee-deep or more. 3. In one large hole we are sure there (is, are) some fish. 4. There (is, are) only an hour before dinner, and there (is, are) no way to know whether they would take bait. 5. A seine would do, but there (is, are) no seines in this farming community.

6. "Do you think there (is, are) catfish here?" my cousin Clyde asks Uncle Charlie.

7. "No, there never (has, have) been any caught here," Uncle Charlie replies. "Why?"

8. "Well," says Clyde, "(isn't, aren't) there enough of us to form a close line like a net and wade together through the pool?"

9. "But (is, are) there any way of catching the fish?"

10. "There (is, are) our hands and feet," Clyde answers.

11. Soon there (is, are) six men and boys walking shoulder to shoulder into the end of the pool. 12. At first there (is, are) no signs of fish, but when we reach the middle there (seems, seem) to be disturbances ahead of us. 13. Another moment and there (is, are) squirming, scratching things about our feet. 14. There (is, are) a quick bending of six backs, for here (is, are) our opportunity. 15. Soon there (is, are) five big carp in a sack in the wagon.

16. "(Is, Are) those enough for a dinner!" Clyde exclaims, boasting. 17. But there (is, are) some excuse for his pride, and there (is, are) no remarks except guesses as to how many pounds of fish there (is, are).

Practice VI. Set down on a sheet of paper the numbers of these sentences, with your choices of the verbs in parentheses:

1. For years Miss Kolektor has saved a few of the best photoplay reviews that (has, have) been written by her classes.

2. The other day she showed me this one, which (was, were) written by a high-school student:

3. "*Exclusire* is perhaps the most melodramatic of the pictures which (is, are) being shown this year. 4. According to it, the papers do not always tell all the events that (is, are) happening. 5. The editors of one paper, who (considers, consider) the good of the community first, do not print stories which (is, are) likely to harm innocent people. 6. Tricks of the most contemptible sort, such as greasing the cables of a department-store elevator, (is, are) perpetrated by their rival's gang. 7. The thugs intend to cause a crash during a test of the elevators, which (is, are) being conducted by the hero, but up in the top of the elevator shaft they cannot see loads which (is, are) put into the cars. 8. The deaths which (results, result) from their mistiming stir the whole town. 9. Eventually either the detective or his assistant (find, finds) a ring and some gloves which (has, have) been left at the scene of the

crime and which (is, are) recognized as the property of the crooks.

10. "The funniest of the scenes which (relieves, relieve) the tragedy is the deception of the chief greaser, which leads to a confession.

11. "One of the most unpleasant experiences which (has, have) ever come to me was the noisy delight of children in the audience at the attempts which (was, were) being made by a mob to kill the chief villain. 12. The standard of the picture and the moral (is, are) not clear because the heroine is so shallow. 13. Neither the plausibility nor the mechanical possibilities of the elevator crime (was, were) beyond question."

Mastery Test. On a sheet of paper write the correct forms of the verbs in parentheses beside the numbers of their sentences:

1. When mother was a high-school girl, there (be) inter-school games between girls' basketball teams. 2. There (be) five players, as in the boys' game, but there (be) rules to keep the girls from overdoing. 3. For instance, there (be) lines across the court about halfway between the middle and each end. 4. If a guard stepped out of the end zone thus marked off, there (be) a penalty.

5. "(Be) there many personal fouls in those days?" I asked Mother.

6. "Yes," she said, "because a player who (be) guarding an opponent with the ball must avoid touching her."

7. In one of the games which (remain) in Mother's memory, she sprained her wrist. 8. She had to play the game out, however, because neither her own substitute nor any others (be) available.

9. Mother's sister and brother (be) always carrying news of her exploits to Grandma. 10. On this occasion a lecture, as well as punishment, (be) the result. 11. Grandma said, "Athletics is dangerous if people don't know when to stop. The most important of all the games that (be) ever played in that old hall (be) not worth a permanently lame wrist!"

12. "There (be) only a minute left to play when the accident occurred," said Mother. 13. "Neither the pain nor the doctor's bill (be) a consideration."

VARYING THE WORD ORDER

Practice. Write out a revision of the following argument, changing the order of the elements in the sentences so as to give variety and make each sentence connect more closely with its neighbor:

Men and women should attend different colleges, because they have different interests.

Boys and girls do not have sharply different interests in the elementary school. Boys and girls have somewhat different interests at high-school age. High-school boys know more about machines and electricity and other scientific subjects than the girls do. Their greater knowledge makes the boys more interested in the sciences than most girls are. High-school boys like stories full of action, and most boys do not care so much for description, explanation of people's feelings, and love stories. High-school girls know more about human nature and about pretty things of all sorts. Their greater knowledge makes girls more interested in literature than the boys are. They appreciate descriptions, character stories, and love plots. High-school girls should not have to take sciences, and the boys should not have to take arts.

College men expect to go to work as soon as they are graduated. College girls expect to marry shortly after they are graduated. Most college girls do not think seriously about earning a living. The men want courses in "pure" and applied sciences, economics, public speaking, and practical writing. The girls want courses in pure and applied arts, applied psychology, literature, and creative writing. Some of them want courses in home economics and the training of children.

College men and college women want subjects taught in different ways. Large colleges could run separate courses for men and women. A college would become practically two separate colleges if it did run separate courses for men and women. Small colleges cannot meet the needs of both men and women, because they cannot offer the separate classes necessary. Men and women will have to be in classes together if they attend the same colleges. They cannot get instruction adapted to their different needs in common subjects like English in any but the largest schools.



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UNIT VIII. WRITING THE NEWS

WHAT IS NEWS?

I. Which of these six definitions of news do you think is best?

1. When a man bites a dog, that's news.
2. News is the "filler" between the advertisements.
3. News is a timely report of a significant happening.
4. News is hitherto unpublished information of greatest interest to the greatest number of subscribers.
5. News is any interesting information about human beings, animals, or events which does not offend good taste.
6. News is anything that causes a woman to exclaim, "Well, of all things!"

II. Examine the front page of a large city newspaper and compare the stories found there with stories on the first page of your school paper. What is the difference, generally speaking, in subject matter? What is the difference in the *locale* of the stories?

NEWS INTERESTS

I. Whatever the story and in whatever paper it is printed, it should have what newspaper men call "news interest." Some stories appeal to readers because of a note of the *unusual*. Whatever stirs the emotions or will have an effect on their own lives interests some people most. The future world possibilities or consequences of an event interest others most. *Human interest* is another news interest; so is the name of a *person* familiar to the paper's readers.

How many more news interests can you think of?

II. Look again at the front page of your city newspaper and decide on the news interest of each story there. Which story incorporates the greatest number of news interests?

III. Turn to the society and sports pages and examine the stories for news interests. What news interests appear most frequently there?

IV. List half a dozen news stories that might properly be in the next issue of your school paper, and after each write its dominant news interest.

In class, let each member, when called on, give from his list one item that has not been given before. If you have assigned to any of these news items a news interest different from the one suggested, volunteer that fact. Then leave it to the original reporter to open the discussion by explaining his choice.

V. Think of a novel by Charles Dickens — *David Copperfield* or any of the others. What incidents in the novel would make news, that is, have news interest? The shipwreck in *David Copperfield* is one example. What others can you think of?

Dickens was a practicing reporter in London, and evidence of his journalistic experience appears in all his novels. Daniel Defoe was another London journalist. Can you see any reflection in *Robinson Crusoe* of Defoe's interest in news events? *Robinson Crusoe* was, in fact, for years believed to be an account of a true adventure.

Has it ever occurred to you that *Macbeth* is a fine murder yarn and would go well in a Sunday magazine section; that *Hamlet* is well stocked with big names and human interest; that *Silas Marner* would make a feature story to twinge the stoniest heart; or that Homer's *Iliad* has material worthy of the finest modern war correspondent?

VI. Write a brief news item suggested by a story or a play you have studied.

THE LEAD

WHAT THE LEAD IS AND DOES

I. Just as fiction can be turned into news stories, so can news stories be turned into fiction. O. Henry, the American

short-story writer, used many stories "covered" while performing his newspaper duties as the basis for later short stories. The chief difference between his news stories and his fiction stories lies in his manner of treating the beginning and the end. An O. Henry short story starts in a way to develop the reader's curiosity and arouse suspense; the ending is a surprise, an unexpected turn of the action, which the reader does not anticipate.

A newspaper story is treated in an exactly opposite fashion. The substance, the gist, the point is put in the opening paragraph. This first-paragraph summary of the whole story is known as the lead.

Select an O. Henry story that illustrates what you have just read. Be ready to tell why it is effective.

II. Look again at your city newspapers and notice the first paragraphs of the stories. In all but a few feature stories, you will find leads at the *beginnings*.

III. Here is a news story by a United Press staff correspondent:

ANGELS CAMP, May 15. UP — A crack field of thoroughbred frogs awaited the starting gun today as the Ninth Annual International Frog-jumping Contest — Calaveras County's re-enactment of the famous Mark Twain story — got under way.

There was not a hotel room available in this tiny mining town, once a roaring gold camp in the frontier days of the Mother Lode, as favored entries completed final workouts and hopped through routine training exercises designed to keep them at top form.

From all sections of the country came visitors — an estimated 20,000 — to see whether any modern "slicker" would emulate the trick of the villains Twain immortalized and fill the favorites with buckshot.

The town's hardware store was closed today by official edict, and the village marshal scrutinized suspicious-looking strangers who appeared as though they might slip a frog a "mickey" on the quiet.

Heading the list of leaping amphibians were Double or Nothing, the pride of Bing Crosby's stable, and Mountain Music, the jumping-frog in all Van Buren, Arkansas, entered by Bob Burns.

Hollywood socialites, who flocked into town to mingle with bearded miners and gingham-frocked mountain gals, were divided on the film-land feud.

The Hollywood delegation compromised by warring among themselves over Mountain Music and Double or Nothing and betting all comers that either frog could best anything San Francisco could show.

Some of the "wise money" went on Budweiser, Jr., grandson of the 1932 champion who set the present world mark of 13 feet 3 inches.

Can't Take It, last year's winner with a jump of 12 feet 3 inches, was expected to make a great fight for first money, with Smoke and False Alarm, two veteran croakers from the Washington, D. C., Fire Depart-

ment, expected to give them a race all the way.

Preliminaries will serve to take the "stage fright" out of the out-

landers this afternoon, get them accustomed to facing big crowds, and put them in shape for the finals tomorrow.



Cub reporters are taught that a newspaper lead should answer the questions *Who? What? Where? Why? When?* and *How?* How many of these are answered in the lead sentence of the story above? Read the lead again. Does it get right to the point? Does the sentence as a whole seem to you to be direct?

Reporters place the most important word in a lead at the beginning of the lead sentence, recognizing this position as a place of emphasis. Do the first words of the lead above appear to you to give *immediately* the gist of the event which the reporter covered? Is this the aspect that has most news significance? Is the lead interesting?

IV. Examine carefully the leads to stories in your city newspaper. How many of the six questions are answered in each lead?

V. Which of the following statements offers the best reason for telling the whole story in the lead?

1. It is a more natural way of telling a story than the short-story practice of saving the point to the end.
2. Printers, in fitting the type into the newspaper forms, are sometimes obliged to throw away the last paragraph in order to make the story fit the space available.
3. Newspaper readers often read no more than a sentence or two of each story.

VI. In the following lead, why does the answer to *Who?* start the lead?

LONDON, March 24. AP — King George of Great Britain and King Leopold of Belgium lunched together today in the British monarch's first meeting with a European sovereign since his accession.

In the lead below, why is the answer to *How?* given the position of importance?

HONOLULU, March 20. AP — By a hair's breadth Amelia Earhart side-stepped disaster for herself and two colleagues today when she wrecked her \$80,000 "laboratory plane" and her world-flight plans during an attempted dawn take-off for Howland Island, 1532 miles out in the Pacific.

VII. Look through your paper and see if you can find any leads featuring *When?* *Where?* or *Why?* angles.

VIII. Select from a newspaper a story starting with a *What?* angle and rewrite it five times, starting in turn with the answer to *Who?* to *Where?* to *When?* to *Why?* and to *How?*

IX. Write effective leads for the news items you listed in Activity IV on page 328. If an issue of the school paper has appeared since you made your list of news items, make a new list and substitute leads for the new stories. Preserve your work for later re-examination.

THE SENTENCE IN THE LEAD

News stories *begin* with a variety of grammatical constructions, although the most common form of the lead begins with the *subject*, which is followed by the verb, thus:

Modesto High School won the football championship today by defeating Oakdale High School 20 to 6.

Often the subject is separated from its verb by a word or a phrase identifying the subject, as in the following:

LONDON, March 25. UP — John Drinkwater, poet, dramatist, and essayist, died last night in his sleep at his home in Maida Vale in North London. Heart disease was believed to be the cause of his death.

This form of sentence structure is varied when the writer wishes to emphasize a significant point, as in the following lead:

On a snow-swept field, Clinton galloped to victory over Newark High on Newark's grounds, Saturday, November tenth.

The most common grammatical forms other than the subject used to begin leads are these:

1. *Prepositional phrase* — as, "With a cry of terror . . ." or "In a futile effort to save his life . . ."
2. *Adverbial clause* — as, "Unless food arrives within the next 24 hours . . ." or "While the audience booed . . ."
3. *Noun clause* — as, "How three shipwrecked men lived two years on a desert island . . ." or "That a cow was asleep on the railroad tracks . . ."

I. In the following sample leads, determine what grammatical form is used in starting each sentence:

1. PEIPING, CHINA, March 20. UP — Nine million people are starving in a 13,000-square-mile famine area in central China, the Honan Province Relief Commission announced today.
2. NEW YORK, March 22. AP — Depressed by growing labor upsets, traders turned again to the selling side in today's stock market, and quoted values of leading issues fell more than 6 points, at the worst.
3. MADISON, WIS., Oct. 27 (Special) — Oneida County has joined the open revolt started in Vilas County last week against an open deer season in Wisconsin this fall, it was learned today.
4. WASHINGTON, March 24. UP — Discovery of the largest piece of jade ever found in the New World was announced today by the Carnegie Institution of Washington.
5. BERLIN, March 21. UP — Because chickens went on a laying spree with the advent of spring, the government today announced that housewives now may purchase up to 30 eggs at one time, instead of the former limit of 5.
6. CHICAGO, Oct. 28 — More than 10,000 persons visited the Great Lakes Naval Training Station yesterday on Navy Day and witnessed drills, airplane maneuvers, a battle demonstration, and a parade and inspection of the 600 sailors stationed there. *Chicago Tribune*
7. FAYETTE, IDAHO, March 24. AP — A specialist in watermelons, David R. Durham, 65, resident of Fayette County for 30 years, died here last night.
8. WASHINGTON, D. C., Oct. 27. AP — Josephine Roche, one of the government's best-known welfare workers, will quit her position as an assistant treasury secretary November 1 to return to the presidency of the Rocky Mountain Fuel Company at Denver.
9. LONDON, March 21. AP — Believing that even its \$7,500,000,000 rearmament program may not protect civilians against bombing attacks in wartime, the British government intends to spend millions more in precautions against poison gas and incendiary bombs.

II. Name the grammatical forms that are used to begin various news stories in your city newspaper. What connection do you see between the choice of a grammatical form to start the lead and the dominant news interest of the story?

III. Examine the leads which you wrote in Activity IX on page 331 to see whether you used a variety of grammatical constructions to start your leads and to note how the grammatical constructions correspond to the news interests.

THE HEADLINE

I. Here are ten headlines taken from school and local papers. Read them carefully. Then see if you can answer the questions that follow them.

1. ELIZABETH WATERMAN THANKS COMMITTEE CHAIRMEN FOR GOOD WORK
2. RACING AUTO CUTS SIGNAL, HURTS WOMAN
3. PRESIDENT WORKS ON NEW PLAN
4. MEDIEVAL SPLENDOR TO MARK CORONATION
5. GOOD SHEPHERD OF PARK SAVES LOST CHILDREN
6. FAIR FINANCE NEAR MILLION
7. REPORTERS USE ODD TACTICS TO SEE AMELIA EARHART
8. EVENTS COMMISSIONER STATES PRIZES COMING IN FAST FOR CARNIVAL
9. CAST FOR *PETER PAN* FINALLY SELECTED
10. BOYS' LEAGUE DANCE TO BE HELD IN GYM TOMORROW

Do you find any *a*'s, *an*'s or *the*'s in the headlines above? Are the headlines complete sentences? Do you find any headline in which the verb is implied? Which are more effective, the headlines with active verbs or those with passive verbs? Why? How does the headline compare with the lead as to purpose and length?

II. Select ten headlines from a school paper or your community newspaper and write them down on a separate sheet. Then ask the same questions as above about each.

III. Write two-line heads (about fifteen letters to a line) for at least two news stories or leads in previous pages of this unit.

THE BODY OF THE STORY

I. Select from your newspaper the best straight news story you can find. What follows the lead? Compare each additional piece of information with the preceding one as to importance. Do you find any expression of the reporter's opinions or any editorial comment? Note the beginning of each paragraph. Does each begin with a "key" word or expression? How does the news story end?

II. Examine other straight news stories to note:

1. Avoidance of all unnecessary wordage.
2. The order of decreasing importance used in setting forth the facts in each story.
3. The impersonal method of writing and the careful omission of any opinions that the writer may have concerning the story.
4. The use of the beginnings of sentences and paragraphs as places of emphasis.

WRITING THE STORY VIVIDLY

I. Here is a news story that was selected as one of the best of a year:

FLATS AGLOW IN FURNACES' FLARE

The sky is red again at night over the Flats.

Men are making steel.

Steel is the backbone of Cleveland.

Smoke bellows up into the red sky and fuses with the redness.

Fires burn in the open-hearth furnaces in the Flats, spurt up to fantastic heights, die down again. The air is filled with smoke. It smells good. The acrid smell of the smoke smells good, for men who despaired for long are making steel.

The Flats have come to life again. Lights twinkle where there have been no lights for a long time. Cranes rumble, groan, work. The hungry mouths of automatic shovels close over great bites of iron ore. Locomotives snort, wheeze, and pull their loads of white-hot metal.

The Clark Avenue bridge is a good place to see the strange and unusual sight of steel mills at work once more. Cars stop when they get to the middle of the bridge, and the occupants stare at the red sky and at the glowing metal. From this distance the men who make steel cannot be seen — but their presence is felt.

Some people lean over the railway of the bridge and hear the sounds made by the men who are making steel. It has been still so long. There are train whistles, and there are bells. There is the sound of machinery. There is the sound of industry, going on into the night, making the sky red, filling the sky with smoke.

One, two, three, four, five, six furnaces. We count them, hanging

over the railing, breathing the smoke-laden air. They are at Corrigan, McKinney's plant. There may be more — the smoke drifts so. We count four of the spurting columns of flames at the Otis Steel Company.

There is no use in trying to count the lights in the Flats. Once again the Flats look like the Flats, smell like the Flats.

More people have come to hang over the railing of the bridge.

Night has settled firmly over the

Flats, but night there no longer is dismal. Friendly sounds are everywhere. How curious it is to see people listening to the tootling of a dinky locomotive pulling a train of flaming metal as if they were hearing music.

This is no Babson prediction.

The sky is red again at night over the Flats.

Men are making steel.

ROELIF LOVELAND
in *Cleveland Plain Dealer*

What is it that makes this story effective? Notice how objectively the writer *reports* what he has seen. How does he show his sensitiveness to what he sees? Do you think this reporter has what newspaper men call an "eye for copy"? Why do you think he selects details well? Notice the simplicity of the sentences and the simple arrangement or pattern of the whole story. What words or combinations of words do you think are particularly effective?

II. Write short, vivid pictures of some of the scenes listed below or any other that you have witnessed lately. Try to be objective and keep your opinions in the background, for usually in news writing the personality of the writer should express itself only indirectly through selection of details. Imagine that you have a very sensitive camera eye and that your imagination is a color film which records vivid impressionistic items. Use simple yet effective word combinations. Confine yourself for the most part to direct, simple sentences.

- | | |
|---------------------------------|----------------------------------|
| 1. Your city at night | 8. An ice skater |
| 2. A cloud formation | 9. The end of a day |
| 3. A streamline train | 10. One of your pets |
| 4. Night noises | 11. The felling of a tree |
| 5. Men at work on a building | 12. At milking time |
| 6. A ship in a harbor or at sea | 13. A county or state fair |
| 7. The water front of your city | 14. Cutting the wheat |
| | 15. A crowd at an amusement park |

16. The acting of your favorite movie star
17. The bleacher stunts at a football game
18. The arrival of a bus or a train at the depot
19. The food supply coming into a city
20. The performance of the best man on one of your athletic teams, as he plays his finest game

III. Write a short straight news story of some play, short story, or novel you have recently read that illustrates each of the following guides:

Guides for Writing News

1. Start with a summary lead which stresses the dominant news interest.
2. Follow the lead with details of decreasing importance.
3. Use exact, vivid words, and no more of them than are absolutely necessary. (Review "Making the Verb Carry the Meaning," page 133.)
4. Avoid padding with nonessentials, and stop as soon as you have given all information of news value.
5. Be careful of the punctuation of direct quotations.

"TIGHTENING" THE STORY

It is the essence of newswriting to be concise. At the newspaper copy desk copyreaders sometimes "tighten" a story — that is, they make it more compact by cutting out unnecessary words and superfluous details.

I. Compare the originals (a) and the improved versions (b) of these sentences to see how the improvements have been made:

1. (a) One hundred people are expected at the dinner, and, according to Barbara Cochrane, Social Affairs Commissioner, the event will be bigger and better than ever this term.
(b) One hundred people are expected at the dinner. Barbara Cochrane, Social Affairs Commissioner, says the event will be bigger and better than ever.

2. (a) Graduating track-team members will leave a very large gap in Coach Allison's cinder line-up next season, with a lot of our best men receiving their diplomas this term or the one following.
- (b) A lot of our best track men will graduate this term or next, leaving a very large gap in Coach Allison's line-up.
3. (a) Bob says there is to be plenty of good entertainment at the rally, and it will consist of a skit by Harry Marshall '34 and Bob Husband '34 alumni and former students, music by Hall Overtone's orchestra, and a tumbling act.
- (b) Bob promises plenty of good entertainment at the rally: a skit by Harry Marshall and Bob Husband, both '34, music by Hall Overtone's orchestra, and a tumbling act.

II. Tighten up the following sentences by omitting useless details and making the language more direct and therefore more effective:

1. Students of the beginning news class visited the Oakland Tribune Tower, the tallest of all the buildings in Oakland.
2. The game is scheduled to be held at Bushrod Field on this coming Saturday, May 22, and will begin at two o'clock in the afternoon.
3. In the story a boy meets a thief who steals his money, and he meets up with a band of boys who help him go after the thief.
4. John Garber Park was the scene of the annual Service Club picnic on the afternoon of last Thursday.
5. The freshman girls will give a tea on Monday afternoon in order that they may become better acquainted with each other.
6. During the past week, a deal was consummated when Harry Butler, former manager of the Uptown Theater, bought the amusement house from Mr. and Mrs. Robert Robertson, former owners.
7. Because they wanted to have a lesson in serving and incidentally to have a good time, the freshman girls did

themselves proud and proved most gracious hostesses by holding a tea in Room 116 last Tuesday afternoon.

III. Write out an incident from your own experience similar to one of those in Activity II; then tighten it up.

THE FEATURE STORY

I. The following stories are examples of feature stories. Compare them with examples of straight news stories in regard to:

1. Style of writing and expression of the writer's personality.
2. Use of direct quotations.
3. News interest.
4. Presence or absence of a summary lead.
5. Holding the interest through suspense.
6. Climax.
7. Importance of subject.
8. Tone of story.
9. Effective beginning and ending.

Notice particularly the punctuation of direct quotations and the placing of quotation marks in relation to the commas. Notice, too, how quotation marks are handled at the start of each new paragraph. Observe the shortness of the newspaper paragraph.

A

SINK OR SWIM TOGETHER!

Boy, Dog Tucked in Bed after Ducking

Sport is just an ordinary mutt, and his master, Billy Gretter, is just a little fellow 9 years old, but when one is in danger the other is sure to come to the rescue.

So, when Sport gamboled too near the edge of a reservoir in Balboa Park, formerly used by the old Ingleside jail, and fell in, Billy took one look at his pal and went into action.

Telling his two chums to hold tight on a clothesline which he

slipped around his shoulders, he scrambled down the 12-foot wall and drew the dog to his breast. Then the rope broke.

The two chums atop the reservoir, Nick and Bill Kavanaugh, 12 and 9, of 107 Forrester Street, ran for police, and both boy and dog were pulled to safety.

Mrs. George Gretter, 327 Staples Avenue, mother of Billy, put them to bed, but didn't say much, because even a mother understands how a fella feels about his dog.

San Francisco Chronicle

B

A BEGGAR RETURNS

The old man was frail, gray-haired, bent and worn from years of toil. His eyes, a washed-out blue, had a weary, defeated look.

Mrs. E. P. DeSalme, 3515 Harvard Avenue, could see that it hurt his pride to ask for help. She gave him \$1 and an old suit of her husband's, and promptly forgot the incident.

Several days later she saw him coming up her front walk again.

"Now I've started something,"

she thought. "He's found out that I'm an easy mark, and he's coming back for more."

She opened the door to his knock. "Lady," the old man said, politely raising his battered felt hat and extending his free hand toward her, "I found this in that suit of clothes you gave me. I would have returned it sooner, but I got a job for a few days and couldn't get away."

It was her \$700 diamond bar pin, which she had not even missed.

Dallas Dispatch

C

POLICEMAN LIFTS HIS IOWA VOICE AND A WEE PIG COMES HOME

Once upon a time Bill Fauntz was one of the better hog callers out in Iowa where porkers turn up their snouts at anything less than the most compelling cry.

Bill grew up and came to the city, and now he's a policeman attached to the Rogers Park Station. Cruising around in a squad car yesterday, he got a call to go to 6511 North Francisco Avenue, where a pig was reported missing. Fauntz started for the scene, making a few test calls on the way. The old voice of his pig-calling boyhood was there, all right.

At 6511 North Francisco Avenue Mrs. Bertha Perlman told Fauntz and his squadmates that the lost pig, pet of her son Franklin, had escaped through a hole in its pen. Policeman Fauntz drew a deep breath. He opened his mouth, wide. The echoes had scarcely died away when —

"Oink! Oink!" The hungry little pig was at the gate, grunting to get in.

"That's the way we do it in Iowa," said Policeman Fauntz.

Chicago Tribune

II. Do one of the following:

1. Write a brief anecdote of some adventure in which one of your acquaintances figured. If you prefer, write an anecdote you may have heard concerning some famous person, as Abraham Lincoln.
2. Write an account of a trip you have made.
3. If you have attended a circus recently, write a featurized description of what you saw there.
4. Describe an exciting or particularly interesting scene in some moving picture.
5. If you have ever interviewed anyone, write up the interview as accurately as your memory permits. Try in your story not only to convey the ideas which came out

in the interview, but also to give glimpses of the person's personality.

6. Perhaps you have just raised your first pig or cow to enter in the Dairy Show or the 4-H Club contest. Discuss your efforts.
7. You may have taken charge of a poultry or other exhibit at the county fair. Describe some incidents connected with that exhibit.

THE ANNOUNCEMENT

You have been dealing with stories of past time. The announcement concerns events coming in the future. Generally speaking, the same rules apply to announcements as to stories about past events.

I. In the three announcements which follow, taken from a student publication, do you think the writers succeeded in the following aims?

1. Gain clearness through the use of direct sentences.
2. Gain emphasis by means of brevity and arrangement.
3. Avoid exaggeration and overstatement.
4. Avoid confusion in tenses.
5. Use exact and appropriate words.

A

"For Girls Only" will be the name of an all-girls paper to be issued on Girls' Day, May 18. The paper will contain 16 pages of articles and anecdotes concerning girls.

Members of the staff include Bonnie Smith, Betty Howden, Mary Jeffers, Leona Taylor, Jeanette Rutland, Dorothy Scheibner, Peggy

Klingmann, Lenore Grenburg, Dorothy Anderson, and Martha Kaze. These girls have been assigned to write on fashions, jokes, vocations, alumnae, and gossip.

As a special feature, the word *boy* will not be mentioned in the paper. Instead, the staff has decided to use the word *bug*.

B

Led by the king and the queen of the carnival, a grand march will add a distinctive touch to the Boys' League dance to be held in the gym from three to five o'clock today.

A floor show and door prizes will be among the other attractions at the dance, Peter Kay, general chairman, has announced. Tickets are on sale in the front hall, where students may

purchase them from special salesmen of the Boys' League and Special Events Committee.

Patrons and patronesses will be Mrs. Harold Cozens, Mr. Ruel Reed, Mr. J. E. Wasson, Mrs. Helen McAboy, Miss Gretchen Kyne, and Miss Marietta Eisenberger.

C

Students! Prepare for one of the most enjoyable days this term. This day is Hello Day and is being planned by the Student Council and Social Affairs Committee. It will be bulging with events. It takes place on September 24, and guarantees fun, laughter, and merriment.

The important reason for this day is the need of the opportunity of becoming acquainted with someone

you wish to know personally and getting his "John Hancock" in the bargain.

But that is only the beginning. You will see an assembly that just reeks with entertainment. And to finish off the day, a dance will be held in the gym.

The price of admission is a Hello Day card crowded with signatures of new acquaintances.

II. Try rewriting Announcement C. Avoid exaggeration, and use better phrasing.

III. Look through your city newspaper for stories dealing with coming events. Are these generally handled as straight news stories or as feature stories?

IV. Write an announcement for your school paper concerning some coming activity in your school or community.

USING THE COLON

Notice the use made of the colon in the sentences that follow:

1. The following students are requested to report to the assembly hall to sign for hall duty: Edna Dean, Mary Horace, Tom Jackson, Rita Resson, and George Yeats.
2. Each class picked its own colors: green for the first year, red for the second year, blue for the third, and white for the seniors.
3. Years after they were spoken, the country still heeds the words of Washington: "Steer clear of permanent alliances with any portion of the foreign world."
4. These are the two largest cities in the United States: New York and Chicago.
5. There are three things I should like to do before leaving town: visit the museum, hear an open-air concert, and tell Mrs. Lowe what I really think of her hat.

A colon is used before an explanatory list of items, especially if the list is introduced by such formal expressions as *the following*, *as follows*, or *these*. It is used also to introduce a long or a formal statement, as in sentence 3 above.

I. Write an announcement, introducing formally :

1. A series of names of people in your class.
2. A series of names of clubs in your school.

II. Write four sentences, each introducing one of the following groups of words in such a way as to require a colon :

1. algebra, history, English, chemistry, and French
2. apples from Washington, oranges from California, and potatoes from Idaho
3. "Give me liberty, or give me death!"
4. many sports, enjoyable social activities, superb scenery at an elevation of 1925 feet, buildings rich with historical memories

USING THE SEMICOLON

Many times an author may pack much description into one sentence by using a series construction, as in the following :

The United States, from the beginning of the movie industry, has been leading the world in movie production. Motion-picture companies in Hollywood have given us many types of productions: the cartoon, which Walt Disney made famous through Mickey Mouse and extended to feature length in *Snow White and the Seven Dwarfs*; the newsreel, now really important; the educational feature; the serial, applauded by the children; and the feature picture, climax of every program.

When the members of a series of expressions are long or contain commas, these members are separated by semicolons, which then act as supercommas.

Notice the use made of the semicolon in the following sentence :

Man is but a reed, the weakest in nature ; but he is a thinking reed.

A semicolon is used to separate co-ordinate parts of a sentence whenever these parts have commas within them.

I. Write a one-sentence news note for each of the following groups of details. Use semicolons to separate the co-ordinate parts of each sentence.

1. (a) a first play, all comedy, was a story of life in a girls' school
 (b) a second, a deep melodrama, was a tale of the Revolution
 (c) a third, the most difficult of the three, was a tragedy by Shakespeare
2. (a) a stable of thoroughbred saddle horses and many miles of scenic bridle trails
 (b) a mosaic-tiled swimming pool, 102 feet by 40 feet, with a sun-tan beach
 (c) three golf courses, two of eighteen holes and one of nine holes, each with expert instructors to teach you
 (d) a charming spot of natural loveliness where the keen mountain air, the beautiful gardens, and the comfortable temperatures rest the mind as well as the body

II. A construction such as you used in Activity I is especially efficient in tightening news announcements. Tighten the following announcement by changing the punctuation and compressing the whole paragraph into a few sentences:

The committee in charge of the Hobby Show, to be held in the boys' gym on April 12, invites everyone to attend. The show will feature the interesting hobbies of students and teachers, and in advance we can promise you a great deal of fun from Billy Cook's collection of mice, not alive, Girls, and Joan Cabel's candid snaps of her friends, we won't say which ones, yawning in class. You'll be interested, too, in Miss Grace Long's jade, collected during her various trips to the Orient, and in Sue Baker's dolls, dressed in native costumes, from all over the world. Of course, there will be John Cerven's stamps, envied by every philatelist in the school, Dick Holmes's sales-tax tokens, collected from almost every state in the Union, and many others.

THE SPORTS STORY

Sports stories are generally more akin to feature stories than to straight news stories. They are written with a more personal touch, and often the writer's opinions are scattered throughout the account.

Facts, nevertheless, are still most important and should be featured in the lead. A story of an athletic contest should, for instance, include the following information:

1. The winner and the score
2. The significance of the outcome
3. The more spectacular plays
4. A comparison of the abilities of the two teams
5. The weather and field conditions
6. The size and nature of the crowd

I. Study the following account:

LONDON, March 24. UP — An Oxford crew, rowing to retrieve a 13-year series of defeats, pulled from behind today to win from Cambridge the 89th of their historic boat races on the Thames.

Behind at the start and at two points on the winding 4½-mile course, the heavier Oxford men pulled their dark-blue shell ahead in the last 1½ miles to win by 3 lengths.

Notice that in this brief, well-written United Press story there are but sixty-four words and an almost unbelievable amount of information. For instance:

1. Oxford defeated Cambridge.
2. The race took place today, March 24, on the Thames.
3. Oxford had been beaten thirteen times in the thirteen previous races.
4. This race is the eighty-ninth of the annual races.
5. Oxford was behind at the start.
6. Although Oxford managed to pull ahead of Cambridge after the start, at two points during the race Cambridge was in the lead.
7. In the last mile and a half, Oxford forged ahead and did not thereafter lose the lead.
8. Oxford won the race by three lengths.

9. Oxford's average weight per man was greater than Cambridge's.
10. The racecourse was four and one half miles long, and winding.
11. The Oxford shell was painted dark blue.

Examine the story closely and discover just how its writer managed to crowd so many facts into so short a space. Exact wording and careful use of adjectives and modifying phrases are particularly responsible for the story's conciseness. Notice, too, that these modifiers are placed next to the words they modify, to insure clarity.

II. Compare the story on page 344 with the following account of a school basketball game. Find illustrations in the latter of lack of conciseness and of ineffective slang. Suggest improvements.

Coach Brown's colossal Casaba Hurlers put the bee on Central High both Friday and Saturday nights and scored two more conference wins, 34-29 and 42-29.

The punch-drunk offense and the goofy ball handling of their rivals made the first game a tossup until the final minutes, when our brave laddies broke into the clear. John Smith and Bill Bates rang the gong frequently among the home lads in this game, and Jones, a long, rangy gent, was high-point man for the visitors, with eight buckets.

The second game started out very badly, with a Mr. Johnson, also a very long gent with enormous lunch hooks, pacing the Mudhens, who chalked up eleven points before our stalwarts had got up a fair-sized sweat. The situation looked bad, but not for long, for our heroes turned on the steam, and at half time the score was 15-15.

After that the going was easy, because the local talent proceeded to pop the bucket for plenty of digits.

III. Find a loosely written sports story. Study it carefully and then rewrite it, tightening it up.

IV. Write a news story of your school's latest athletic contest.

V. Write a predictive story of the next athletic contest in which your school will participate.

VI. Can you think of any accounts of athletic contests in literature? For example, there are the archery contest in *Ivanhoe*, Hazlitt's account of a prizefight, called *The Fight*, and the numerous athletic dilemmas of Winkle in Dickens's *Pickwick Papers*. Look up some such literary account of a sporting event and see with which principles of good news-

paper sports writing it complies. (You must not, of course, expect a literary account to start with a newspaper lead.) Reread the story and write what you consider a good newspaper lead for it.

VII. Make a dictionary of sports terms and vivid words that would be of use in sports writing. Remember, good sports language should be vivid and exact; it is quite different from mere slang.

OTHER INTERESTING THINGS TO DO

I. Keep a scrapbook of the news-writing samples or forms of news stories in which you are most interested.

II. Compare the oldest newspaper your class can find with one of today as to leads, headlines, and departments.

III. Make a class or individual paper or column based on the literature you have been studying; for example, *The Raveloe News*, "A War Correspondent in the Trojan War."

IV. Turn a myth into a feature article.

V. Write an imaginary interview with some noted reporter or editor, past or present: Floyd Gibbons, Horace Greeley, Benjamin Franklin, Edward Bok, Mark Twain.

VI. Keep a notebook of leads beginning with different grammatical forms or with different answers to questions.

VII. Notice and comment on the manner and method of radio news flashes and broadcasts. Consider also such radio news reporters as Edwin C. Hill and Lowell Thomas, and such programs as "The Human Side of the News," "Night Editor," and "The March of Time."

VIII. Write a newspaper review of a radio broadcast.

IX. Make a report to the class on streamline newspapers.

X. Examine very carefully the headlines of your newspaper. Start making a collection of those headlines which give the reader an impression not borne out by the story to which they belong.

XI. Every newspaper has what is called a *stylebook*. Send for the stylebooks of several newspapers and compare them as to practices followed in capitalization, punctuation, and English usage. Working as a group, prepare a stylebook for your own school paper.

XII. In many countries of the world, news is censored by the government. Draw a map of the world, showing by different colors those countries in which news is censored and those in which it is not.

XIII. The writing of good personal items is considered an art in journalism, particularly in rural districts. Make a collection of personal items that appear to you to be particularly well written.

XIV. Occasionally one finds short feature stories which are remarkable for their compactness. Perhaps you would like to collect such examples of compact writing.

XV. What is the policy of your school paper? Formulate what you think the policy should be; or suggest some specific campaigns to improve your school that your paper might endorse.

XVI. The machinery of a newspaper plant is very remarkable. Perhaps with your teacher's help you can arrange a class excursion to the office of your local paper.

XVII. Interview a newspaper publisher as to the various costs entering into the production of a paper for one day.

XVIII. Make a collection of favorite newspaper columns.

XIX. Send for the scorebook of the National Scholastic Press Association to see what points are considered by its judges in evaluating a school newspaper.

XX. Estimate the amount of space in column inches given to various types of news in your local newspaper.

USING THE LIBRARY

THE NEWS, THE NEWSPAPER, AND NEWSPAPER MEN AND WOMEN

Cobb, Irvin S. *Stickfuls*
Davis, Richard Harding . . *Gallegher, and Other Stories*

Dean, Graham M. . . .	<i>Jim of the Press</i>
Franklin, Benjamin . . .	<i>Autobiography</i>
Gibbs, Sir Philip H. . . .	<i>Adventures in Journalism</i>
Gollomb, Joseph	<i>Working Through at Lincoln High</i>
Hawkes, Clarence	<i>Hitting the Dark Trail</i>
Heyliger, William	<i>Ritchie of the News</i>
Heyliger, William	<i>The Making of Peter Cray</i>
Jordan, Elizabeth	<i>May Iverson's Career</i>
Morris, Charles	<i>Heroes of Progressive America</i> (Horace Greeley)
Paine, Albert Bigelow . . .	<i>Boys' Life of Mark Twain</i>
Rice, Grantland, and Powell, H. W. H.	<i>The Omnibus of Sport</i>
Richmond, Grace L. . . .	<i>High Fences</i>
Rogers, Charles E. . . .	<i>Journalistic Vocations</i>
Rolt-Wheeler, Francis . . .	<i>The News-hunters</i>
Rue, Larry	<i>I Fly for News</i>

See also "The Study and Appreciation of Newspapers," by Max J. Herzberg, a pamphlet published by *The New York Times*.

TOOLS FOR WRITING AND PROOFREADING

Harrington, H. F., and Harrington, Evaline	<i>The Newspaper Club</i>
Harrington, H. F., and Harrington, Evaline	<i>Writing for Print</i>
Harrington, H. F., and Wolseley, R. E. . . .	<i>The Copyreader's Workshop</i>

CORRECTIVE EXERCISES

SPELLING RULES

Diagnostic Test. Write on a sheet of paper the numbers 1 to 14. Beside each number write correctly all the words misspelled in the sentence of that number on page 349. Write also the correct forms of words in which hyphens have been incorrectly omitted or inserted.

1. An ill favored beggar slunk quietly into the alley.
2. A wide awake inspector discovered that the elevator cable was slipping.
3. Equiping the gymnasium with moveable swings and slides was the major question under discussion.
4. The popularity of the narrow minded leader was short lived.
5. Our make believe worlds are fashioned of dreams.
6. I shall be fifteen on my next birthday, which is the twenty eighth day of this month.
7. The group was becomeing panic stricken as the shreik of the air raid siren continued.
8. The passers by noticed the drawn shades of the dinning room.
9. Your appeal for peace seemed sincerely made, and our response was whole-hearted.
10. My brother has already proved his true blue loyalty.
11. Now-a-days, the by products of an industry are very numerous.
12. I prefered the precedeing lecturer because of his well modulated voice and his easy-going manner.
13. The doctor decieved me when he promised to relieve my sciatica; the pain has never stoped.
14. Pardon me for referring to that occurence, but the reference was unavoidable.

When two or more words are used together as if they were a single word, representing a new idea, the writer usually joins them with a hyphen to inform the reader that they are to be regarded as one word: as, *a bread-and-water diet*, *a four-lane highway*, *a broad-brimmed hat*. The examples just given are all adjective modifiers of nouns, but the same principle is applied to nouns and even to verbs; as, *a wonder-worker*, *the passers-by*, *He trade-marked the pencils*. The principle is not always applied to an adjective modified by an adverb, because the reader naturally combines them: *a swiftly growing popularity*, *a clearly heard remark*.

The compound numerals from *twenty-one* to *ninety-nine* are always hyphenated; as, *thirty-six*, *fifty-seven*.

Practice I. Write correctly on a sheet of paper the words from which hyphens have been incorrectly omitted or in which they have been incorrectly inserted.

1. Seventy nine years ago, the President invited every able bodied man to volunteer for military service.
2. The stranger, who wore a broad brimmed, old fashioned hat, was planning a cross country tour.
3. Owner managed factories usually have many labor saving devices.
4. That four year high school had only one hundred twenty three pupils.
5. First-hand information regarding a given-topic is considered the most-reliable.
6. A clear cut distinction was made between the immediate and the far reaching effect of the event.
7. To most passers by the old stucco and frame house seemed deserted.
8. Out of door exercise is an important part of every well balanced health-program.
9. Tailor made garments are preferred by the well groomed person to those which are ready made.
10. My next to youngest uncle claimed to be a faith healer.

Words ending in silent *e* usually drop *e* before a suffix beginning with a vowel, but not before one beginning with a consonant.

clothe	+	ing	=	clothing
love	+	able	=	lovable
hope	+	ful	=	hopeful

However, words ending in *ce* or *ge* retain the *e* before suffixes beginning with *a* or *o*.

service	+	able	=	serviceable
courage	+	ous	=	courageous

Words of one syllable ending in a single consonant preceded by a single vowel double the final consonant when a suffix beginning with a vowel is added. *Hop* ends in a single consonant, *p*, which is preceded by a single vowel, *o*; when we add *ed* or *ing*, we double the final consonant, *p*,

and write *hopped* or *hopping*. The rule does not apply to *rest* because *rest* ends in two consonants, *st*. It does not apply to *float* because the final consonant *t* is preceded by two vowels, *oa*. The rule does not apply to *ride* because this word does not end in a consonant.

The same rule applies to some words of more than one syllable in which the accent is on the last syllable, but only if the accent remains on that syllable after the suffix is added.

refer' + ing = refer'ring
refer' + ence = refer'ence

Practice II. To each of the words in the first three columns below add as many as possible of the suffixes in the fourth column. If you are in doubt about the spelling of a word, consult the rules.

Suffixes

1. occur	11. advantage	21. hot	ous
2. organize	12. prefer	22. cold	ing
3. commit	13. precede	23. improve	ful
4. peace	14. change	24. fine	able
5. admit	15. dine	25. coarse	ly
6. compel	16. excel	26. courage	ment
7. equip	17. achieve	27. gain	ed
8. permit	18. challenge	28. excite	ence
9. hope	19. decrease	29. care	ation
10. service	20. sincere	30. illustrate	er

Words containing *ei* or *ie* bother many people. If they trouble you, remember this rhyme:

I before *e*, except after *c*;
Or when sounded like *a*,
As in *neighbor* and *weigh*.

The word *Alice* may also serve as a reminder that an *e* follows a *c* and an *i* follows other consonants. Some common exceptions to this rule are as follows:

height	weird	either	seize
leisure	forfeit	neither	their

Practice III. Write the complete words of which parts are given here, supplying *ie* or *ei* in each case:

- | | |
|-------------------|----------------|
| 1. handkerch -- f | 11. perc -- ve |
| 2. br -- f | 12. n -- ce |
| 3. rec -- ve | 13. ach -- ve |
| 4. bel -- ve | 14. s -- ge |
| 5. rec -- pt | 15. h -- ght |
| 6. dec -- ve | 16. c -- ling |
| 7. rel -- ve | 17. fr -- nd |
| 8. p -- ce | 18. sl -- gh |
| 9. misch -- f | 19. -- ght |
| 10. w -- ght | 20. y -- ld |

Mastery Test. Write the numbers 1 to 10 on a sheet of paper. Opposite each number write correctly the misspelled words and the words in which hyphens have been incorrectly inserted or from which they have been incorrectly omitted.

1. A broad minded citizen is tolerant of the views of others.
2. A group of well wishers were admited to the actor's dressing room.
3. The labor crisis was settled peacably, and on the twenty sixth of June the employees resumed their work.
4. Jane prefered a servicable coat, but the cheif merit of this one was its style.
5. After admiting her past failures, she promissed to work harder the next term.
6. Achieveing success with his experiments, the young chemist recieved many flattering offers from manufacturers.
7. The director, a middle aged man with iron gray-hair, will speak tonight on the value of hobbies as an activity for leisure-time.
8. The stranger's shoes were falling to peices; but otherwise he was well dressed.
9. Dinning at seven and retireing at eleven was part of his daily-routine.
10. In a matter of fact tone, he said he had hidden it.

MASTERING INDIVIDUAL TROUBLEMAKERS

Diagnostic Test. Here are some reasonably common words which students in your grade frequently misspell. You cannot master these by means of rules. You must study each one and learn its quirks.

First, have your teacher or a fellow student dictate them for you to spell — without previous study. Correct your own paper or trade with another student and mark each other's work. Now you know which words you need to study. If you make no mistakes, you may do some of the "Other Interesting Things to Do" on pages 346 and 347.

accidentally	cafeteria	frequently
accurate	calendar	genius
acknowledge	certificate	guarantee
acquaintance	character	guardian
adjust	chocolate	handkerchief
agency	choir	immediately
agreeable	colonel	industrial
alcohol	column	initial
analyze	commercial	laboratory
announcement	committee	management
arctic	community	medicine
articles	competition	museum
artificial	completely	necessary
athlete	complexion	ninety-ninth
athletics	consequence	occupants
attendance	continually	original
authority	corporation	originate
badge	correspondence	pamphlet
banana	courtesy	patient
becoming	disappointment	peculiar
beggar	embarrassment	politician
benefit	endeavor	possibility
boundary	equally	precious
breadth	equivalent	premium
budget	familiar	privilege
bulletin	fiery	recognize
bureau	financial	recommendation
burglar	forty-fourth	repetition

representative	syllable	traveler
restaurant	telephone	typical
schedule	temperature	undoubtedly
signature	tenement	unusually
similar	tragedy	vegetable
suicide		

Practice. Study the first ten words that you missed. Be sure you understand the meaning of each word. Then look at each one and note particularly the letter or letters which you got wrong. Pronounce the word in syllables. Then spell it in a whisper, pausing at the end of each syllable. Now look away and try to "see" the word in your mind. Look back at the correct form. Now spell it in a whisper — by syllables — without looking at the copy. Look back at the copy to check yourself. If you were right, try writing the word. If you were not right, note again where the trouble spot is and then copy the word several times before trying to write it without looking at the book.

Study other missed words in groups of ten in the same way as above.

Mastery Test. On a date agreed, write all the words again from the teacher's dictation.

SUBORDINATION AND CO-ORDINATION

Diagnostic Test. Rewrite the following sentences on a sheet of paper, putting subordinate ideas in subordinate clauses and expressing parallel ideas in parallel form:

1. It was raining and I awoke. 2. "Now our whole day is spoiled," I thought, and I looked at the rain. 3. The pupils who were planning a trip to Brookfield Zoo were in the sixth grade. 4. I dressed, ate my breakfast, and started for school. 5. Although I missed the first streetcar, I hurried. 6. On the car I met my cousin, and she is in my class.

7. When I reached school, I found that most of my classmates had already assembled. 8. Two of the teachers lent their cars for our transportation, and three cars were loaned by Mr. Connors, and he is in the automobile business. 9. As

we talked and sang, we rode. 10. When we shouted for joy, we saw the sun making its appearance.

11. George, who was interested in the polar bears, watched them for a long time, but Rod, liking the seals, spent his time in that section of the zoo. 12. I was standing before the dens of the lions, and Marie cried out, "Look at this parrot with the bright-colored feathers, and it has piercing eyes!" 13. Seeing the animals fed and to watch them while they ate proved great fun for all of us. 14. Many of the monkeys responded quickly and with intelligence. 15. After we had looked at the animals for several hours and deciding it was time to eat our lunch, we started for the picnic ground.

16. An hour later, we were watching the animals again, and suddenly the sky darkened. 17. After we ran for shelter, there was a downpour of rain. 18. After that, we had to limit our observations to the smaller animals, and they were housed in buildings. 19. Soon we left for home, congratulating ourselves that we had seen the Brookfield Zoo despite the darkened skies and that it rained so often.

If we are placing two statements of equal importance in one sentence, we must connect them by such words as *and*, *but*, *or*, and *nor*. These words, as you know, are called co-ordinate conjunctions.

Jane can write German, *and* she can speak it, too.

In this sentence, one fact is as important as the other. Therefore we must use a compound sentence to express this idea.

If, on the other hand, we wish to make one part of the sentence more important than the other, we introduce the less important clause by such subordinate conjunctions as *while*, *if*, *as*, *unless*, *although*, and *because* or by the relative pronouns *who*, *which*, and *that*.

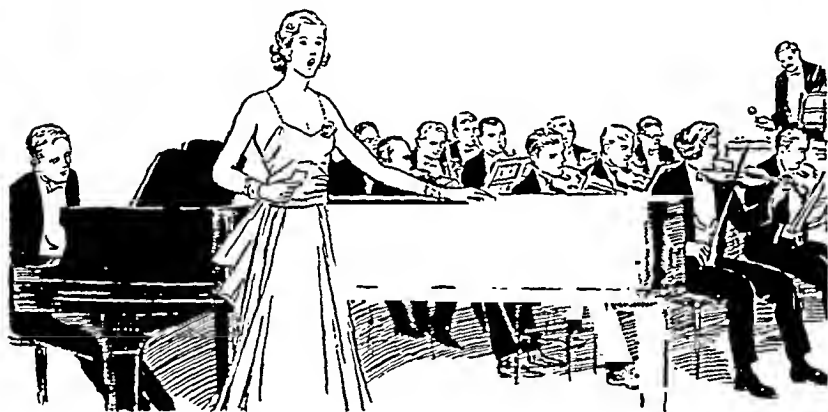
Practice I. Name ten additional subordinate conjunctions and two more relative-pronoun forms.

Which is the more important idea in the following sentence? How do you know?

Although he failed twice, he is determined to try again.

This is a complex sentence having one *principal clause* and one *subordinate clause*.

A *compound sentence* is like a musical duet. Each of the two singers has his own melody to sing, but both melodies are of *equal importance* and both singers share the spotlight. Change the scene to a solo performance and you illustrate a *complex sentence*. A soloist sings, while an orchestra softly plays the accompaniment. In this case, the spotlight is focused on the soloist, the *principal performer*, while the orchestra, in the background, is in a subordinate position.



Practice II. Find some examples of principal and subordinate clauses in your reading.

Subordinating ideas

Practice III. Read the following story of an interview for a high-school paper. You will find some instances in which the wrong clause is subordinated, and others in which no subordination is shown, although the ideas are evidently of unequal importance. Rewrite the sentences, making the needed corrections.

1. We arrived at the airport, and we asked if Miss Earhart were there. 2. We found out that she was delayed when we returned to our car. 3. Then we drove to the hangar and the \$80,000 Lockheed Electra was being sheltered there. 4. Miss Earhart was out on another test flight.

5. As her twin-motored silver-and-crimson monoplane flashed to a perfect three-point landing, photographers clicked their cameras. 6. They proceeded to surround the plane, and it drew up in front of the Navy hangar. 7. We were so intent on watching the other reporters that the chain barrier, and it was being patrolled by the Navy, had been erected without our knowing it.

8. In desperation we ducked under the barrier. 9. Then we confidently proceeded up to the entrance of the hangar. 10. We stepped inside the narrow opening as we were confronted by Navy commander and he with a withering glance demanded an explanation of our invasion. 11. The one magic word *Press* saved us.

Making parallel ideas parallel in form

Before trying the next practice exercise, study the following sentences. Why are the correct sentences easier to understand?

Correct. *Slowly and cautiously* they crawled along the ledge.

Incorrect. *Slowly and with caution* they crawled along the ledge.

Correct. *Bill's grade is usually better than Martha's.*

Incorrect. *Bill's grade is usually better than Martha.*

Correct. *Walking* provides more exercise than *driving a car*.

Incorrect. *Walking* provides more exercise than *to drive a car*.

Correct. At camp he excelled *in handicraft and in nature study*.

Incorrect. At camp he excelled *in handicraft and when they studied nature*.

Read aloud the italicized parts of each sentence. Notice that the parts are more nearly alike in the correct sentences than in the incorrect ones. The similar parts are said to be parallel. A sentence which has parallel structure joins identical constructions by means of co-ordinate conjunctions like *and*, *but*, *or*, and *nor*.

Practice IV. Rewrite the following newspaper editorial, making parallel ideas parallel in form:

The past summer was one of the worst on record in the matter of automobile accidents and having people killed.

Locally, 90 persons were killed. But the most dangerous months are still to come, with rain blinding our vision and having ice freezing on our windshields.

Every year brings us highways more scientifically designed and they are so constructed, too, and yet accidents increase in greater number and they are more serious, too. Every year cars are constructed so as to be more easily handled and of greater safety, yet the massacre continues.

When an accident occurs we are always inclined to blame the other fellow or perhaps his car was to blame. Nobody's opinion is more biased than an automobilist. The driver usually maintains that there is some defect in the road or the other car is defective. He himself, however, was probably at fault because of fast driving or he passed at the wrong time or being in the wrong place.

Remember, to save a minute or two may prove to be nothing more than putting yourself and others into a newspaper headline — "Five Killed When Cars Collide!"

Practice V. Rewrite the following selection, putting subordinate ideas in subordinate clauses and expressing parallel ideas in parallel form:

Last year the idol of the football fans was Larry Kelley, and he played for Yale. This year Larry is not playing football, but a Kelly being still in the news. This year it is Tommy Kelly. He is a star not in football but playing in the movies.

The producers wanted an unknown boy to play the title role in *The Adventures of Tom Sawyer*, and beginning a systematic search of many cities and towns. One day 750 children of Tommy's school passed in review before the talent scout. He saw Tommy, when he liked his tousled hair and his having blue eyes and the way he grinned.

The screen tests were made, when they were sent out to the producers. The lights were switched on when Mr. Selznick breathed a sigh of relief. He had found the real American boy for Tom Sawyer.

Mastery Test. Rewrite the following sentences, applying what you have learned about principal and subordinate clauses and parallel structure:

1. Have you ever had spare time and wondering what to do with it? 2. One solution to this problem might be the cultivation of a hobby, and a hobby is, at the same time, both useful and entertaining. 3. Although many of our greatest statesmen and generals had time to pursue hobbies of various kinds, they had many responsibilities. 4. Hobbies make one's life richer and of more interest.

5. Boys' interests usually follow scientific and athletic lines, and to cook and gardening are preferred by girls. 6. But whatever the choice of hobby may be, it is best to consult and following those books, and they are written by recognized authorities in the field.

7. One eighth-grade class sponsored a hobby display, and it was during Book Week. 8. After they discovered the most popular hobby, they voted. 9. Aviation and to collect stamps proved to be most popular with the boys, and the girls favored handicrafts. 10. There was one amateur photographer in the class, and many striking pictures were exhibited by him. 11. After the members of one group had staged a marionette play, they constructed some marionettes of cloth, and others were made of papier-mâché. 12. The most practical and most tasty hobby, however, was a chocolate cake, and it was baked by Jean and Betty, and they had gone into the kitchen for their hobby.

PARAGRAPHING

Diagnostic Test. Divide the following story into paragraphs by copying the first few words of every sentence you think should start a new paragraph:

When I went to visit my sister, who was going to college in a small college town, I expected to see many important, serious people walking sedately in caps and gowns up and down elm-arched streets. She met me at the station, and as we walked through the town to the sorority house, I saw the elm-arched streets, but there the realization of my dream ended. About ten yards from the station we came upon a young fellow sitting on the curb holding a fishing pole with a dried herring dangling from the line; the tail of the fish was sweeping the street in little arcs. "Hello, Megs," he said, waving the

herring at us, "I see the baby got to town O.K." "Hello, Joe," Margaret said to him, and as we went on she told me that he was going to be president of the freshman class. "But what's he doing?" I asked her. "Oh, it's Pledge Week," she answered. "The pledges of the fraternities have to do all sorts of things this week before they're initiated." I didn't say any more. As we walked through a small park we passed several groups of students, all walking very slowly and carrying fish bowls containing water and two goldfish. "Is this a stunt, too?" I asked Margaret. "No," she answered. "The local drugstore is giving the fish away with every dollar purchase. Fish do make a room more homey." I dropped that subject, too. A few minutes later we were passing the campus. It was very peaceful and quiet, but suddenly a terrific yell made us jump. Then I saw several young men running after a boy who looked a little scared. They were shouting things at him; no wonder he was frightened. Margaret seemed to be quite unconcerned. "Just another sophomore who's been sitting on the senior log," she told me. "He should know better." The rest of the walk I spent looking up at the trees. It is a trifle disconcerting to have your ideals shattered so quickly.

In a story a new paragraph should mark every change in *time* or *place* and, in the case of direct quotations, every change of speaker.

Practice I. Read Feature Story B on page 339. What reasons did the author have for beginning each of the six paragraphs after the first?

Practice II. Divide the following anecdote into paragraphs. On a separate piece of paper copy the first few words of every sentence that you think should start a new paragraph.

Uncle Jack loves to tell stories about his friends. One of his favorites is an incident which happened while he was a member of a national champion soccer team. The American team was playing the British team in London. It grew foggier and foggier, but the two elevens fought on and on to the finish. In the locker rooms shortly after the game Uncle Jack, captain

of the team, noticed that his goalkeeper was missing. "Where's Bill?" he shouted. "Haven't seen him," someone shouted back. "He didn't come in with me," said another player. In fact, no one had seen him. Uncle Jack ran out into the field. The fog was a proverbial "pea-souper." "Bill! O Bill!" called Uncle Jack. "Hello, there!" he was answered. Uncle Jack investigated. There was Bill still guarding his goal. The fog was so thick he had stayed at his post long after the other players had left the field. Now, years later, poor Bill still hears periodically the story of his devotion to duty. Uncle Jack tells it more effectively each time.

Mastery Test. Show how you would divide the following story into paragraphs by copying the first few words of every sentence you think should start a new paragraph:

Today is my unlucky day. Everything went wrong from the minute I woke up. In the first place, as Mother forgot to set the alarm, we all got up late. The toaster blew out the electric fuse, and we had to eat breakfast in the dark. That was very gloomy. Our table conversation was limited. "Pass the sugar, please," Dad said. "I'll be home late from work tonight," Brother John told us. "Have you clean handkerchiefs?" Mother asked. Those were the only words spoken. Each of us snatched his lunch, kissed Mother, and ran out. As I reached the highway, I saw the school bus pulling away. "Wait for me!" I screamed. "You'll have to take the Tri-city bus and transfer," John told me as we watched it disappear around the curve. However, I knew that by running through the fields and cutting off the curve I could reach the crossroad before the bus. I started out. Halfway through the fields I slipped on some ice; down I went. After picking myself up, I found my stocking torn, my knee bloody, and my books and papers scattered in all directions. I was so enraged I stamped my feet, breaking through an ice-covered furrow and soaking my right foot in the water. I got to school forty minutes late via the Tri-city bus after transferring twice. Later, at noon, when I opened my lunch I found it was John's. There were two peanut-butter sandwiches, a ham sandwich, and a piece of raisin pie. I despise peanut butter, ham, and raisins. That

was the last straw. Mrs. Lang, the dean, saw me throw my lunch across the lunchroom into the waste container. "May Belle," she said, "please go up to my office at once." "But, Mrs. Lang —," I began. "Please don't argue, May Belle," Mrs. Lang went on. "I shall come upstairs to speak to you later. Your conduct is, to say the least, quite unladylike." That was fifteen minutes ago. I came into the office and began writing this so that Mrs. Lang might understand. If she won't read it, I'll put it in the school paper. Oh, here she comes!

USING THE COMMA

Diagnostic Test. Decide where in the following sentences additional commas should be inserted, and copy opposite the sentence numbers the pairs of words between which the commas should be placed:

1. As our experience in country life was limited to one day's exploration on our uncle's farm in Wisconsin we were all keenly delighted with the new house Father had built for us on the outskirts of the city. 2. Although Father had a long ten-minute run every morning to catch the 7.45, he enjoyed the twenty-minute walk home from the station at 5.45 for he had a good opportunity to talk with the other suburbanites. 3. If Mother thought she was a long way from her old friends and neighbors she worked away her lonesomeness among the flowers for she loved gardening. 4. My brother Larry and I thought nothing of the discomforts of others since we cared only for the fun we had in the open fields to the north, east, and west of us. 5. We were contented when we could roam the countryside for we had known only city games. 6. If we had any adventure we were happy, and now here in the country everything we did was exciting because everything was new to us.

7. There was one time for instance that Father, Larry, and I met a cow while walking through the fields. 8. Even Father I must admit was frightened. 9. The cow a lovely red one had horns so we were sure it was a bull. 10. When we stood still the cow walked around us; when we moved on the other hand the cow followed. 11. Our maneuvers would have put a field marshal to shame, but we escaped safely I am glad to

say. 12. Until we became accustomed to farm animals however these first experiences were slightly terrifying.

13. Larry and I started out one summer day after breakfast a meal of fruit, honey, biscuits, and milk. 14. We reached the porch, and there at the foot of the steps stood a horse a huge dappled animal pawing the ground. 15. He looked so fierce I shrieked and brought Mother our protector running. 16. She waved her broom a magic wand which always scared the cat and shouted, "Shoo." 17. The horse reared and snorted; then his front hoofs came down on the flower bed Mother's favorite spot. 18. Not satisfied with this demonstration an exhibition Larry and I greatly enjoyed he raced back and forth along the side of the house stopping each time at the back steps to salute us with raised front feet. 19. Mother was almost in tears. 20. Just as suddenly as he had started racing up and down he stopped and began to nibble the lawn. 21. Of course Mother wouldn't permit us to leave the house the sanctuary the horse could not invade until he was gone. 22. He was so pleased with the tender grass that he stayed on and on until his owner a farmer living about half a mile away came to claim him a runaway horse. 23. The farmer tried to assure us that Jingo our visitor was a pet docile and sweet. 24. Mother couldn't be convinced. However the farmer's wife brought us fresh eggs and several cuts of Château de Clos Vougeot a rosebush Mother dearly loves. 25. She and Mother became good friends, and the farmer's son a city worker drives Father to the station every morning in time for the 7.45. 26. This adventure you see ended very happily.

Words, phrases, or clauses which are inserted in a sentence by way of explanation but which are not necessary to the sense are set off by commas.

1. The stolen silver, however, was never returned.
2. Orlie, our parrot, is just beginning to talk.
3. The witness, though he denied it later, said he saw the shot fired.
4. Jake, who lives near the wharf, has been very ill.
5. I shall be glad to come, since Myrtle is a good friend of mine.

In sentence 1 on page 363, commas are used to set off the word *however*, which has no grammatical connection with the rest of the sentence. Other words, as *indeed*, *of course*, *for instance*, *for example*, and *I believe*, when used parenthetically, are set off in the same manner.

In sentence 2, the appositive expression *our parrot* is used parenthetically in explanation of *Orlie* and is therefore set off by commas.

In sentence 3, the clause set off by commas is explanatory of the action; in sentence 4, the clause explains the man Jake; and in sentence 5, the clause explains or gives the reason for the condition described in the independent clause.

If you made no mistakes in sentences 1 to 6 of the Diagnostic Test, you may skip Practice I and Practice II.

Practice I. Decide where in the following sentences commas should be inserted and copy opposite the sentence numbers the pairs of words between which the commas should be placed:

1. Riding to town on the streetcar is an interesting journey for there are a great many new things to see and hear. 2. Since I had a book to return to the library yesterday I had to make a trip downtown. 3. I boarded a car and prepared to enjoy myself as I usually do watching the city life. 4. At the first crossing an immense truck stopped next to the car for the stop light was red. 5. I almost laughed aloud because there on that two-ton truck was the sign in pale, baby-blue letters "Doggy Dinner." 6. "Lion Lunch" would I thought have been more appropriate for a truck of that size. 7. We moved on. The buildings and shops we passed became dingier and dingier as we headed into the heart of the foreign district. 8. The car passed several gypsy encampments for the gypsies enjoy a thriving business reading the palms of the foreign population. 9. Then although I know the route I was surprised to find myself underground, under the river, and up again in the midst of the downtown traffic which seemed noisier than ever. 10. Since La Salle and Randolph is the stop nearest the library I left the car there.

Practice II. Make sentences, using the following clauses as explanatory expressions:

1. as he was sure no one was at home
2. since I had an operation last summer
3. because Clytie was his favorite setter
4. for she was sure someone was lurking in the shadows

If you made no errors in sentences 7 to 12 of the Diagnostic Test, you may skip Practice III and Practice IV.

Practice III. Decide where in the following sentences additional commas should be inserted, and copy opposite the sentence numbers the pairs of words between which the commas should be placed:

1. Snootzer was the family pet, though he had it is true been given to Opal when he was a tiny black kitten. 2. However he had very winning ways, and it was no wonder that everyone petted and spoiled him. 3. In fact no one could resist him when he begged for a pretzel or a piece of apple; he loved both with passion. 4. Indeed at the slightest sound of crunching pretzels he would come running, leap into your lap, and nudge your arm with his head; all of which you must admit was very cute. 5. He couldn't resist cantaloupe either and disgraced himself several times I'm sad to say because of his weakness for it by eating it skin and all right from the basket delivered by the fruit man. 6. He was a trick cat too and would give you his paw, roll over, and jump through a hoop. 7. Naturally enough we adored Snootzer; after all how could we keep ourselves from it?

Practice IV. Use each of the following expressions parenthetically in a sentence:

1. likewise
2. to say the least
3. one might add

If you made no errors in sentences 13 to 26 of the Diagnostic Test, you may omit Practice V and Practice VI.

Practice V. Decide where in the sentences at the top of page 366 additional commas should be inserted. Copy opposite the sentence numbers the pairs of words between which the commas should be placed.

1. Beulah Ogden Joan's sister is a teacher. 2. That always seemed strange to us Joan's friends because Beulah isn't a bit different from other people. 3. Teachers are really somebody's sisters or brothers and really very human of course but that idea never entered our minds. 4. However, we saw Beulah a very pretty young lady dancing at the club; we saw her singing songs popular airs that we thought teachers hated; so that gradually our attitude changed. 5. We found that all our teachers people who had been greatly misunderstood weren't horrible ogres at all but real men and women all eager to have our confidence and to help us.

Practice VI. Combine the following pairs of sentences by making one sentence of each pair an explanatory expression of the other sentence:

1. Jock is our team's mascot. He has never missed a game with us.
2. You may choose any one of the three courses. They are all very interesting.
3. Such an unscientific conclusion is natural when one considers that he did so little research on the problem. His conclusion was that all Indian tribes came originally from Arizona.

Mastery Test. Decide where in the following sentences additional commas should be inserted, and copy opposite the sentence numbers the pairs of words between which the commas should be placed:

1. Jim Naughton my best friend has a too-generous nature a trait that has often been the cause of sad experiences. 2. Now I do like a generous person and I do think Jim is the finest fellow in Township High, but I do say too that even generosity can be carried too far. 3. One incident a typical episode in Jim's life which occurred just the other day is a good illustration. 4. Let me give you a brief summary a short synopsis of what happened.
5. Jim's brother had an old college friend his first roommate I believe who came to town. 6. Jim's brother was out of town for the week end, and so wishing to be a good host Jim began the process of entertaining the guest. 7. Jim took him all over

town; in fact he took him all around twice. 8. I must admit however in all fairness that the old college friend did try though feebly to share the expenses, but Jim wouldn't hear of it.

9. Finally on Sunday afternoon the old college friend insisted on taking us for a ride through the mountains since he wanted to see the country before leaving town that night. 10. As he drove a snappy twelve-cylinder sports model the whole idea seemed pleasant. 11. Because autumn in the mountain country is breath-taking the drive was a grand one — at first; and because I couldn't see how this entertaining was going to cost Jim one cent I became positively cheerful. 12. At the top of the highest of the surrounding mountains where the view is especially beautiful we stopped. 13. Halfway down the mountain the old college friend pulled into a gas station; my heart almost stopped beating for I was afraid of what might happen. 14. Well, my worst fears were realized when I heard Jim say, "Fill 'er' up" and saw him take some bills from his pocket. 15. Poor Jim, I could see that he didn't realize the capacity of the gas tank of a 12-cylinder car for his face grew longer and longer as the gasoline pump worked on and on, pumping 19 gallons of gas into the car. 16. He paid for it though because there was nothing else to do.

17. The college friend I'm glad to say left that night. You wonder perhaps why I feel so sympathetic instead of being glad that Jim was taught a lesson something he richly deserved. 18. The thought of all that money spent bothers me you see because half of it was mine; Jim owes me every bit of ten dollars.



MAKING A SAFETY SPEECH

UNIT IX. MAKING SPECIAL-OCCASION SPEECHES

CHOOSING A PROJECT

I. "High-school students could help greatly to reduce traffic accidents," said the chief of police in a large city. "They are old enough," he continued, "to be respected by elementary-school children and young enough to form lasting habits that will serve them in adulthood."

After the school children in a city of 50,000 inhabitants had taken over the control of traffic, there was not a single death in five years due to an automobile accident.

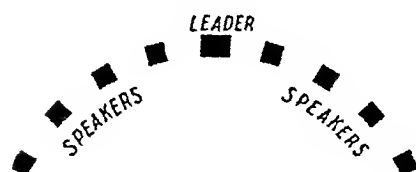
Do you think that this is just coincidence or do you believe that high-school boys and girls could do more than any other group to reduce these tragedies? Why not have a convention to see how the other students in your school feel about this?

Begin by interesting everyone in your class. Then hold a meeting in the assembly. Follow this by town meetings and a convention. One school held such a convention in the legislative rooms of the State capitol. Such gatherings are more than practice affairs with make-believe aims and purposes. They are genuine conventions, the results of which put many adult meetings to shame. Even if they never go beyond the immediate classroom, they may have a strong influence in saving lives in the school community.

II. If the subject of traffic accidents is not vital to you, look over the following topics, which were assembled by fifty high-school boys and girls representing forty-two states in the Union. Some of these subjects may seem as important to you as they did to the students who suggested them.

1. Finer Music
2. Raising Standards in Music
3. Abolition of Slums

4. Better Books for Home Reading
5. Plans for Home Gardens
6. Sports for Everyone
7. Discouraging Yellow Journalism
8. Reduction of Crime in America
9. More Humane Treatment of Animals



Hold a panel discussion on the importance of these topics. Ask a number of persons to speak, each advocating the consideration

of one subject. Keep in mind the helps for a successful panel.

III. If your group does not like any of the topics listed, bring out in general classroom discussion, with the teacher or a student as leader, the subjects that *do* interest you. Get suggestions from everyone and have them clearly explained. Find out which topic will make the most vital subject for your class or school convention.

A capable leader should be chosen to guide you in selecting the topic of most interest to your group, after fair consideration has been given to each subject.



IV. The program will run more smoothly if you prepare for it ahead of time, getting the stage set for the speakers and the chairman. Determine from the length of the

period how much time may be spent on introducing the program and the speakers, how much on first and second contributions by the speakers, and how much on discussion by the audience. See that introductions and speeches are prepared carefully. Eliminate prejudiced authorities and inaccurate quotations. Make sure that the voices of the chairman and the speakers carry to everyone in the room. See also that each person pronounces his words carefully and does not speak too rapidly or too slowly. Review everything that you have learned about effective discussions.

AROUSING ENTHUSIASM

The interest of the class and the school in the topic selected should be aroused by pep talks and campaign speeches which stress the importance of the topic to the whole community.

The helps you got last year in your pep talks are too limited to prepare you for so important a campaign as this one. It will be necessary to master more detailed instructions and to give more practice talks before you can secure the interest of the class or school in the project.



GETTING THE ATTENTION OF THE AUDIENCE

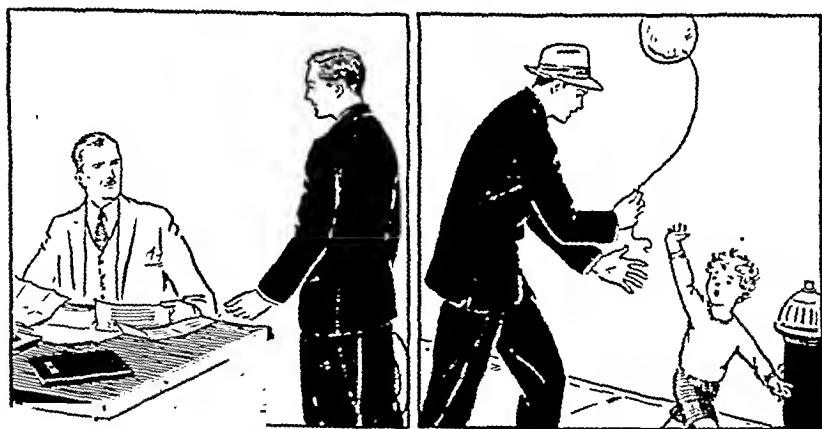
I. How can you get people to pay attention to you if you wish to tell about a high-school play or a football game?

Explain your method of gaining attention in each of the following cases:

1. In the living room at home
2. When the radio is on
3. When the baby must not be awakened
4. When your older brother is talking
5. When each member of the family is reading
6. When everyone seems to be bored and tired

II. Contrast the methods that you would use to secure the attention of each pair below:

1. (a) A classmate in the corridors between classes
(b) A classmate in study hall
2. (a) A student observing the football game
(b) Your mother on the street talking to a friend
3. (a) Your father busy in his office
(b) A three-year-old child determined to cross a dangerous street



4. (a) A foreigner entering the wrong coach in a train
(b) Your sister boarding the wrong train
5. (a) A lifesaver who does not see a drowning girl
(b) A deaf person about to cross a track on which a train is approaching
6. (a) A friend of your mother's who is waiting to go calling with her
(b) A friend of your sister's who is irritated because she is not ready

7. (a) A boy who is boring his classmates with an account of uninteresting experiences
- (b) A boy whose dog has been hurt by an automobile
8. (a) Your grandmother, who is reading an exciting book when dinner is ready
- (b) Your little brother, who wants to start to eat before others have been served

III. Which methods that you have used would be appropriate also for getting the attention of the audience at the beginning of a pep speech advertising a football game? Which methods would not be appropriate for this purpose?

IV. Prepare two introductions for a pep speech (each using one of the suggestions below) announcing the school play, a Parent-Teachers' Association discussion, a football game, a hockey meet, Better Book Week, a tryout for a debate, a tryout for a radio program, a ticket sale for a movie benefit, or a solicitation for a community fund. Deliver both introductions before the class and let them decide which is more effective in securing attention. In each case you must attempt to have the opening bring the minds of the audience to the central idea of the talk.

1. Tell a narrative or a story.
2. Give startling facts.
3. Refer to something that has just happened and is in the minds of the audience.
4. Ask a rhetorical question (a question to which you do not expect a verbal answer).
5. Refer to the chairman's introduction.
6. Ask the audience to do something — cheer together, change seats, sing, and so on.
7. Tell a joke.
8. Give a bit of pantomime.
9. Give a statement which will antagonize the audience.
10. Give a quotation (prose or poetry).
11. Make reference to the particular occasion.
12. Make reference to a personal experience.
13. Get attention by your posture.
14. Get attention by gestures.

15. Pause before speaking.
16. Refer to the school or the class in which the speech is being given.
17. Get attention by peculiar voice quality.
18. Give a vivid description.
19. Give a quotation in a foreign tongue.
20. Refer to some individual in the audience.

V. Classify each of the following openings according to the type of attention-getting device it represents by giving the number of the statement under Activity IV that it illustrates. In how many cases should you like to hear the entire speech?

1. There is an important distinction between education and learning.

2. What seems to be the reform most needed in our day and country?

3. Sometimes in passing along this street, I meet a man who in the left lapel of his coat wears a little, plain, modest, unassuming brass button. The coat is often old and rusty; the face above it is seamed and furrowed by the toil and suffering of adverse years, and the man stumps along on a wooden peg. When I meet the man who wears that button, I doff my hat and stand uncovered in his presence — yea! to me the very dust his weary foot has pressed is holy ground, for I know that man, in the dark hour of the nation's peril, bared his breast to the fire of battle to keep the flag of our country in the sky.

HON. JOHN M. THURSTON

4. A free constitution, written or unwritten, can and must be progressive.

5. This is Memorial Day.

6. Sportsmanship! What is sportsmanship?

7. As I walked down State Street this morning, my eyes fell on a sports-goods shop. In the carefully arranged window display were two emblems — one, blue and white, for Willings; and the other, maroon and gold, for Central High.

8. Every four and a half minutes one person is killed in an automobile accident!

9. There is such a thing as an honest mistake.

10. The Twenty-ninth Regiment of United States Volunteers was quartered at Atlanta, Georgia. They had just received orders for their trip of 10,000 miles. The troops were formed in full regimental parade in the presence of thousands of spectators, among whom were anxious and weeping mothers, loving sisters and sweethearts, and a vast multitude of others who had gone to look, possibly for the last time, upon departing friends. Leaning against a tree was a white-haired mountaineer, who looked with interested eyes and with an expression of the keenest sympathy on the movements of the men in uniform. His gaze was riveted on the regiment. The bugler had sounded the signal, and the flag started its descent. From the regimental band floated the strains of "The Star-Spangled Banner." Instinctively and apparently unconsciously the old man removed his hat from his head and held it in his hand.

I moved involuntarily toward him and asked him where he was from. "I am," said he, "from Packens County. I have come to say good-by to my only son."

CLARK HOWELL

11. You have just seen movies of our football team in action. Tomorrow we want you to be photographed cheering them on to victory.

12. "Even as ye do it unto the least of these, my brethren, ye do it unto me." The least of these, I understand, means the most needy.

13. (*Walks to center of platform with a firm, quick step appropriate to a pep speech*) On Tuesday, March 10, at 8 P.M. the Dramatic Club will give . . .

14. "All high-school football should be abolished." That is what one father said to me the other day.

15. (*Pantomime of a fisherman bringing in a trout*) Trout fishing is my hobby, and I believe you will like it, too.

16. Do you realize that we haven't lost a single debate this year?

17. *Vive la France! God save the King!* are slogans that have stirred men and women to lay down their lives. Why is it that you are unmoved?

18. Let us open this pep meeting with a skyrocket for the team . . .

19. (*With marked nasal twang*) "I've lived long enough to learn that I'm not the boss of this concern." That's what a carefree farmer said about his control of the weather. But there are some things we *are* boss of, and we are the people who can make them turn out the way we want them to turn out.

20. Has the gentleman finished? Has he completely finished?

21. "To strive, to seek to find, and not to yield."

VI. Make use of all the speech helps you have had in this book in delivering the foregoing openings effectively. Give them with a much more expressive voice than you have used before. Meditate upon each sentence until it becomes full of meaning for you. Feel deeply what you are saying, and try to color important words so that the audience will feel with you. Sometimes a very loud voice will be effective, sometimes a thin, high-pitched one, and sometimes a hoarse and guttural voice. Try many voice qualities and see how the meaning can be changed.

These introductions might be given before audiences of varying sizes; therefore it is possible to practice in their delivery the principle that a large audience requires larger and broader gestures than a small audience. The reason is obvious. Three or four persons can get the meaning expressed by a slight turn of the hand, a lift of the eyebrow, or a small movement of the head. In a large group, on the other hand, most of the listeners are so far from the speaker that they cannot see fine gestures. Therefore the gestures must be large and broad.

Imagine an audience for each situation represented by the openings in Activity V. See whether your observers can tell from your delivery the size of the audience that you have in mind.

Not only must your bodily action be adapted to the size of your audience, but the volume of your voice as well. The well-modulated voice so appropriate in social conversation or in business interviews would ruin a speech to a large audience.

KEEPING THE ATTENTION LONG ENOUGH TO AROUSE DESIRE

When you have gained the attention of your audience, you must practice means of holding it. Can you tell why you yourself lost interest in some of the speeches you have heard? To make people act as you wish, you must command their attention, and to do this you must make sure that what you are saying is more interesting to them than other matters that might distract their attention.

I. Attend a sermon. Watch yourself and other members of the audience. Was the entire audience interested the whole time? If the attention was drawn away from the sermon, what was the cause? Was the distraction occasioned by the speaker himself or by matters outside his control? How did the speaker regain the interest?

II. Ask four good speakers to interest the class in four different cocurricular activities. Notice where the interest of the class lags and where it is intense. What are some good ways to get an audience to pay attention?

III. Your speakers may overcome the first great difficulty — getting the attention — but may lose the attention because something more vital attracts the audience. Study the following examples carefully to discover three important guides for holding attention:

Case 1. John Weir was talking to a group of boys and girls interested in athletics. They were all anxious to take part in the year's program and had, in fact, come together to find out what the various events were to be. Every eye was on John as he explained the eligibility rules. At that moment some band instruments piled high on a table started to slide down, and several clattered to the floor. Although John's audience was more interested in athletics than in music, yet every person turned his attention from John to the source of the sound. After that the group laughed and talked about other matters, and John was unable to make them listen to the rest of his speech. Can you account for this sudden loss of interest? Can you think of some devices that might have been used to hold the attention or to regain it?

Case 2. An animal trainer was telling a high-school assembly how to teach dogs to do various tricks. The students, many of whom had dogs, were intensely interested. In the midst of the talk the principal, who was on the platform with the speaker, left the stage, walking in plain view of the audience for about twenty feet. Although he said nothing and tried to avoid attracting attention to himself, every eye followed the principal the entire distance. Why did the students turn their attention to the principal, in spite of being so much interested in what the speaker was saying? Could the speaker have prevented this? How could he have succeeded in recapturing the attention of his audience?

Case 3. At a commencement a celebrated speaker was talking to a large audience of parents and students. Everyone was interested in what he was saying until a moth flew in through the open window and circled around the light over the speaker's head. Most eyes followed the movements of the moth. What principle of holding attention does this incident illustrate? Why do audiences act this way? Is it simpler to try to change *them* or to adapt *your* techniques to their tendencies?



Case 4. A high school put on a vaudeville program. Because the stage was wide and the crowd large, they had two boys performing at the same time. The more skillful boy was a juggler who could keep five balls in the air at once. The other boy was also trying sleight-of-hand tricks, but, being less clever than his partner, he did a variety of things to keep the audience amused — he worked with hats and handkerchiefs

and cards. At first the people on one side of the room looked at the boy with the balls, and those on the other side looked at the boy with the variety of tricks; then they tried to follow both performers. Finally, in spite of the juggler's greater skill, most of the people on both sides were following the boy with the variety of tricks. Can you account for this? How could the juggler have held the attention of his audience?

IV. Attend a sermon, a lecture, or a campaign speech, and observe the use of devices for getting and holding attention. Tell in detail how the speaker used variety, sound, and movement in his effort to persuade his audience.

PRODUCING ACTION ON THE PART OF THE AUDIENCE

A hard-working man saved money all summer for a new coat, but when he went to town to make the purchase he spent his savings instead for a ticket to a symphony concert. His reason dictated the purchase of the coat, but impulse led him to spend his hard-earned money for a single evening's entertainment.

Perhaps you have done something similar — you have saved money for skates, but have impulsively spent a fourth of it to treat your friends at the corner drugstore; you have started a Christmas savings account, but after the circus parade you have withdrawn the price of a ticket to the circus; you have determined to spend the week end in study, but have used all Saturday to hunt ducks; you have vowed never to buy anything on installment, but have pledged yourself to pay one dollar a month for a book of universal knowledge; you have promised your mother faithfully to be home by ten o'clock, but have found yourself still playing games at your friend's at ten thirty.

Everybody is likely to act impulsively when the appeal is strong. We are often ruled by our hearts rather than by our heads, by emotions rather than by reasoning.

Advertisers take advantage of this principle — they lure people from the purchase of things they *need* by offering them things they *desire*.

I. Ask each of your classmates to write on a piece of paper three things that he wants more than anything else in the world. Collect and tabulate these lists and see whether they are used in the advertising which is aimed at high-school students — in such magazines, for example, as *The American Boy* and *Popular Science*. Make use of these appeals the next time you want to induce your classmates to follow some course of action.

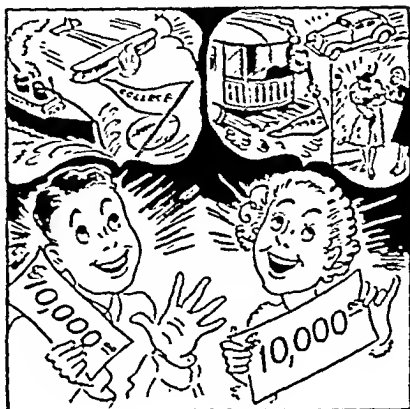
It is easy to anticipate what will be on these slips. Any person in the class can guess three or four appeals that will be listed by almost everyone. Here are five standard appeals:

1. Health (Some will call it self-preservation; others, the desire to live; some, youth; and some, absence of disease. The person who does not wish for eternal youth and perfect health is an exception to the rule.)
2. Power (Everybody wants power and prestige. That is one reason why we join clubs, since in union there is strength.)
3. Wealth (Most people could use more money than they have and are interested in learning how to procure it.)
4. Culture (Every person likes to feel that he is able to recognize and discover beauty. He is pleased to be considered a critic of painting, music, or literature.)
5. Romance (With your classmates you are always looking for adventure and love. Stories interest you because you can imagine that you are having the experiences of the characters.)

II. Which of the foregoing appeals are illustrated by the following advertising slogans?

1. Get ahead in the world.
2. Free — for your library.
3. Opportunity for art lovers!
4. Recapture youth at forty.
5. A magnificent and romantic story.
6. Famous throats ask for them.
7. Of course you can write.
8. You can make money.

9. You can prevent baldness.
10. Have adventure for your avocation.
11. Your fate is in your hands.
12. Have two dresses for the price of one.
13. Eat and grow thin.
14. A wealth of health.
15. Get there with our gas.
16. Ahead of the parade.
17. I see you have excellent taste.
18. Shortest, safest route.
19. A gift of \$10,000 for you!
20. Retire on full pay at sixty.
21. Are you working for less than \$10,000?
22. All about clairvoyance and telepathy.
23. Eat what you like without fear of indigestion.
24. Help to choose the greatest writer of your time.
25. Skin like rose petals for ten minutes of your time.



III. Work out five slogans appealing to health, power, wealth, culture, and romance, each of which will make the members of your class wish to act on something suggested by the speaker.

IV. To what does each of the following slogans appeal? Many of these slogans have been used in speeches.

1. Make the world safe for democracy.
2. A car in every garage.
3. Prosperity is just around the corner.
4. We shall not crucify labor.
5. Millions for defense, but not one cent for tribute.
6. Every man has a right to happiness.
7. No home without a radio.
8. An all-victory year for West High!
9. Hobbies for everyone.
10. For the honor of the school.

V. Select ten slogans from magazine and newspaper advertising. What is the type of appeal of each?

VI. Watch the billboards along country roads for slogans. To what desire does each appeal?

VII. Examine one speech from any collection of famous speeches. Does the speaker use slogans? List the ones you find.

VIII. Work out five slogans that will interest students in a convention for the prevention of traffic accidents.

LOADED WORDS

Did you ever hear of *anyone* who was pleased at being called a *scab* or who was annoyed at being called a *prince*? You know that the reaction to the word *scab* will be unfavorable, because in the past people have always reacted that way. Can you think of other words that will be sure to bring a favorable or an unfavorable response from most people? Such words, called loaded words, are very important in persuasion.

I. Copy the following words. Put F after those that will bring a favorable response and U after those that will bring an unfavorable response.

- | | | |
|-------------|------------|-------------|
| 1. flag | 4. country | 7. drunkard |
| 2. mother | 5. America | 8. coward |
| 3. victuals | 6. honor | 9. soldier |

II. Copy the following words in a column and add five new ones. In a second column list the type of audience from which each word will bring a favorable response, and in a third column, the type of audience from which the response will be unfavorable.

- | | |
|------------------|------------------|
| 1. Democrat | 6. feminine |
| 2. farmer | 7. Republican |
| 3. Communist | 8. schoolteacher |
| 4. Nazi | 9. professor |
| 5. prize fighter | 10. Indian |

III. List five words that will bring favorable reaction and five that will bring unfavorable reaction from the

members of your English class; from the school assembly. Which ones could be used to stir up interest in a convention for the prevention of traffic accidents?

ILLUSTRATIVE ANECDOTES

Stories and anecdotes help to make speeches clear and interesting. "Acres of Diamonds," a lecture delivered by Russell Conwell until it had earned for him more than a million dollars, was little more than a series of well-chosen stories and anecdotes linked together. This lecture was effective because each anecdote clearly called attention to the point it was to illustrate. Add this important suggestion to the guides for telling stories that you learned last year.

In this assignment you are to tell stories that will help to present *one definite idea*. If your stories draw attention away from this central idea, they are a hindrance instead of a help.

Think of an anecdote that will call attention to the central idea in an announcement of each of these:

- | | |
|--------------------------|------------------------------------|
| 1. A track meet | 6. An operetta |
| 2. An all-school play | 7. A band concert |
| 3. A new school paper | 8. A lecture on hobbies |
| 4. A field meet | 9. New rules for corridor behavior |
| 5. An interschool debate | 10. A community organization |

VIVID LANGUAGE

I. If you saw the photoplay *A Tale of Two Cities*, perhaps you recall the wineshop keeper, Defarge, and his wife. Dickens's excellent description of these two revolutionists gave an easy task to the casting director.

This wineshop keeper was a martial-looking man of thirty, and he should have been of a hot temperament, for, although it was a bitter day, he wore no coat, but carried one slung over his shoulder. His shirt sleeves were rolled up, too, and his brown arms were bare to the elbows. Neither did he wear anything more on his head than his own crisply curling, short, dark hair. He was a dark man altogether, with good eyes and a good bold breadth between them. . . .

Madame Defarge, his wife, sat in the shop behind the counter as he came in. Madame Defarge was a stout woman of about his own age, with a watchful eye that seldom seemed to look at anything, a large hand heavily ringed, a steady face, strong features, and a great composure of manner.

On a separate sheet of paper list all the adjectives used by Dickens in describing the Defarges. Notice the combination of words to make a single adjective. In which cases does the adjective follow the word it modifies?

II. Well-chosen adjectives appeal to our senses. The most frequent impressions that we get are those of sight and hearing. Then follow those of smell, touch, and taste. It is difficult to find the exact word for these sensory impressions, since we must suggest rather than describe. Supply adjectives for each of the following nouns:

- | | |
|---------------------------|-------------------------|
| 1. Chinese refugees | 4. A pet dog |
| 2. A traffic victim | 5. City slums |
| 3. A school swimming pool | 6. An orchestra concert |

COMPLETING THE PROJECT

Now you are ready to work on the pep speech to interest the school in your convention.

I. Do the following pep speeches or announcements meet all the requirements you have learned for specific, effective speeches? In what respects do they succeed, and wherein do they fail? Improve one of them and then prepare to deliver it before (a) an audience of fifty; (b) an audience of one thousand. The answers to the following questions may serve as guides in preparing for these performances: Shall you wish to show deep feeling in both performances? In which will you use *more* gestures? In which will slight changes of voice serve you best? How can you employ changes of voice and still make all in the large group hear?

A

Students and Faculty of Swift High School: Last year a teacher from Lakeview High School returned from a visit to

England much disturbed over a play performed there, which portrayed Americans as the most discourteous people in the world. Her distress was increased by a conversation with an Englishwoman indicating that the impression of American rudeness was quite general among the English.

"We thought you did not mind our criticism," said this Englishwoman. "We thought you boasted that social graces were unimportant in the busy life of Americans."

On her return, this teacher decided to lead her students to do what they could to change this poor impression of American manners.

Some of the students resented the criticism, knowing that they themselves were not intentionally rude. But Harold Main, discussing the matter with his classmates, said: "It is unfortunate that we make so poor an impression. Let us try to change it!"

The students of Lakeview High School thereupon started a courtesy campaign which many other schools are now joining. Yesterday a representative from Lakeview High School asked us to set aside September 21 to September 28 as a week in which to inspire consideration for others. I am here this morning to ask you to agree to this proposal. I am sure you do not wish Americans to be characterized as unpolished, crude, selfish, boorish, and coarse. Do you not agree with Harold Main of Lakeview High School that we can change this impression? We have richer resources than any other nation in the world. We have more youth and vitality. Certainly we can be as courteous as people in other lands. Are you not willing to help in this enterprise?

B

Boys and Girls: It is the duty of every loyal Sherwood High School student to back the programs put on by the Co-op Club, and I want to urge you to show your school spirit by attending the program on Wednesday night. We have secured a very fine speaker, the scientist James Mildan. It isn't every day that you can hear a scientist, and you shouldn't miss this chance. The lecture will be from eight o'clock to nine thirty, so that you will have plenty of time to do your homework.

The price of admission is 10 cents. I hate to acknowledge it, but the Co-op Club is in the red. We need your dimes, as well as your co-operation. Tell your parents and friends about this lecture. Show your school spirit by bringing yourself and them on Wednesday night. I thank you.

C

Friends: A number of years ago William Breuder, a young, sensitive student at the University of Munich, was much affected by a tragic automobile accident that he witnessed. To avoid the possibility of seeing another accident of the kind, he left the university and joined an expedition to Alaska. There he made friends with the Eskimos. He learned to paddle a kayak and to drive a dog sledge. He caught bear and fish and hauled them back to his cabin. From his tiny hut he made meteorological observations. He kept the wolves at bay by singing at the top of his voice. He was buried alive in the snow, and after a desperate struggle to freedom, he found that his foot was frozen. To prevent infection, he fitted a nail puller over each toe and banged his toes off with a hammer. But he has lived to tell the tale and many others. If you wish to hear him, come to the high-school auditorium at 7.30 tomorrow night. This great explorer has consented to visit our high school, bringing with him movies which he took in Alaska. These will be shown with our new movie apparatus Friday evening at 7.30. The admission charge is only 10 cents because we wish everyone to have a chance to see and hear this famous explorer.

D

Friends: I have a question to ask you. How can a dozen small boys and girls get away from a band of desperate pirates on a ship with no land in sight, the pirate leader being the captain of the boat? Peter Pan and his loyal friends were kidnaped from their cave, dragged away from their Indian protectors, and locked in the dark and dusty hold of a ship. The only help they had came from something so small that you could hold it in your hand. If you wish to find out how they were saved, come to the city auditorium Friday night, November 12, at 8 o'clock. For 50 cents you can see the play *Peter Pan* produced by the senior class of Central High School.

II. Let each member of the class compete for the opportunity to speak in assembly. Remember how to do these things:

1. Get the attention of the audience by an effective beginning.
2. Keep the attention long enough to arouse desire. (This can be done by variety, movement, and sound.)
3. Produce action on the part of the audience by appeals to health, power, wealth, culture, and romance; and by the use of slogans, loaded words, anecdotes or stories, and vivid language.

NOMINATING TO WIN

I. When you have made all your friends enthusiastic about staging the convention, you will need officers to run it. Every student in your class must be allowed to vote for the various officers. Decide whom you wish to have elected and propose his name at the general meeting. If you deliver an effective speech, other members of the group will be persuaded to vote as you wish them to vote.

What officers will be needed besides a president? Will reports of the meetings be needed? Will there be money to handle? What about committees? Will some group need to arrange for rooms? Who will take up the matter of home rooms? Will it be necessary to invite outside speakers? Will some committees be needed to take charge of social meetings? Could a banquet be a part of the program?

II. Read the following speech. Imagine it delivered with effective voice and action. Would you vote for the candidate nominated? Give the class your reasons.

Mr. Chairman and Fellow Classmates: You all know that the first man who suggested this election was John Thompson, my best friend. He is a person who is capable of assuming the responsibilities of president of this class, and I am asking for your votes in order that he may win the election.

This year, as a member of the basketball squad, he did much to raise the scholastic average of the players. In order that

he might stand a chance of being elected today, he worked on a minor part in the class play. He has attended class meetings regularly so that the members would know he is interested in the work of the group. All these things show that he is a boy anxious to be president of his class.

I think it is not out of place for me to remind you of two things: first, that many times I have voted for the people you have chosen, and second, that Elmer Wold, his only opponent, has not made the honor roll once this year. These are only two of the reasons too numerous to mention why I feel that you should vote for John Thompson as president of the sophomore class.

Would you vote for John Thompson for president after hearing this speech? Are you convinced that he is fitted for the office? What are the duties of the president? Do you react favorably when a speaker points out the weaknesses of the opposing candidate? Would not a picture of the strength of John Thompson be more persuasive than a picture of the weaknesses of his opponent? Is the opening sentence effective? Can you improve the devices for getting the attention, holding the attention, and getting action from the audience?

The foregoing ineffective speech gives us these suggestions for preparing speeches of nomination:

1. Select an able candidate.
2. Make clear the requirements for the office.
3. Show how the candidate measures up to these requirements.
4. Do not say anything derogatory about the other candidates in order to support your man adequately.
5. Keep within your time limit.

III. Is the next nomination speech better than the preceding one? Find out, by applying the tests just given for a good speech, in what respects this speech is weak or strong. Notice the opening and the various appeals. Look for loaded words, slogans, stories, and vivid language. Improve this speech.

Friends: The Debate Club is a new venture in Baldwin High School. Naturally, we are anxious to make it successful. This means that our first president must be carefully selected. The ability of the president will do much to determine whether or not the club will be a lasting organization in the school. We must have a leader to guide us, one who will work faithfully until his term of office has expired, one who has originality and wit, and one who will remain friendly and co-operative with all students.

From Glenn Ewing's work on the *Blue Eagle* staff we know that he is dependable. Miss Willis, the sponsor, tells us that we shall get our paper every Thursday even if Glenn must work all night. Any member of last year's junior-play cast will tell you that Glenn stays on the job until it is finished. He did not have an acting part in the play, but his work as stage manager did much to make the production successful. The assembly programs which he planned for last month have established his claim to originality and wit. As to friendliness and co-operation, I will put that question up to you. I believe that you need no one to tell you that Glenn has as many friends and can work in harmony with as many people as any boy in high school. I nominate Glenn Ewing for president of the Baldwin High School Debate Club.

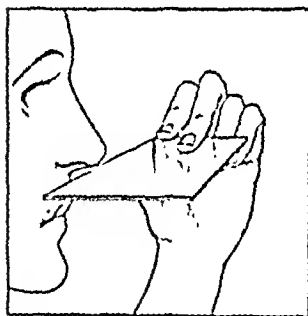
IV. Compare the two speeches that follow. Which one would make you support the candidate nominated? What appeals have been used? Are the requirements for office made clear? Does the speaker make you feel that his candidate can handle the job? Is the language vivid? Are slogans and loaded words used? Are anecdotes used? Are there derogatory remarks about the opponent?

1. Fellow Club Members: We are about to elect a new president for our dramatic club, which aims to stimulate an interest in good literature and its effective presentation, as well as in the production of good plays. We must have someone of executive ability, who will take a vital interest in these projects. Under its present able leader, our club has been very successful. The presidency is an important job and not an easy one. We must find an experienced, able person to carry on the work.

Robert Jones has been a member of our group since the fall when he entered high school. During this time he has served the organization well in many ways. He was the business manager for our most successful production, *Peter Pan*. You will remember him as Peter Quince in *A Midsummer Night's Dream*, given at the close of last semester, and in several other roles, equally well done. He is a member of the student council, a past president of the 4-H Club, and third speaker on this year's debating team. Boys and girls who have worked with him, both on the stage and off, have found him co-operative, friendly, and capable. It is with confidence in his ability and efficiency to perform these tasks that I nominate Robert Jones for the presidency of the Dramatic Club.

2. I nominate William Morse as president of this home room. Joe Smith, who is his opponent, failed to make good as a secretary of our home room last year. I feel certain that if Joe gets this office, he will do no better. His main reason for

wanting it is clear. He wants to spite William Morse. I think we should stand with Bill against Joe. I nominate William Morse.



V. Some foreigners say that Americans talk through their noses. We should, of course, talk through our noses part of the time, but not for every sound. Many of us nasalize all sounds, whereas in our language only three sounds should have a nasal resonance — *m*, *n*, and *ng*. It is easy to find out whether you give these sounds correctly by holding a small, cold mirror under your nose as you utter them. Unless the mirror clouds and gets dull, you are not giving the sounds correctly.

If the mirror clouds when you utter sentences that do not contain the sounds *m*, *n*, and *ng*, as, "She gave the book to Alice," you are nasalizing when you should *not* nasalize. Make up other sentences that have no nasal sounds. Practice until you can give them without clouding a mirror held under your nostrils.

VI. Now hold a meeting for the election of officers. Make your nominating speeches effective, so that your candidates may be elected.

VII. Hold the convention for which you have prepared. Make it worthy of the cause and of your high school.

OTHER INTERESTING THINGS TO DO

I. Announce the educational exhibit at the county fair.

II. Criticize some announcements heard over the radio.

III. Announce a church program for Mother's Day.

IV. Check the adjectives that radio announcers use in advertising products.

V. Clip advertisements from magazines and underline the colorful and descriptive adjectives the writers use.

VI. Make a list of adjectives used in advertising books. Refer to book jackets and such magazines as *The Saturday Review of Literature* and *The New York Times Book Review*.

VII. Announce the sale of Christmas seals for the Anti-tuberculosis Association.

VIII. Make an announcement for the sale of a book of season tickets for all athletic events in your school.

IX. Prepare pep speeches for these situations:

1. To gain subscriptions for your school annual

2. To interest people in a hobby show and to encourage them to bring exhibits

3. To interest students in selling tickets for a school play

X. Nominate an officer for the class election. Use the suggestions for making an effective speech. Test the quality of your speech by the results of the nomination.

XI. Nominate a person for each of the following offices of a debating club: president, vice-president, secretary, treasurer, program chairman, social chairman. Vary the speeches according to the needs of each particular office.

XII. Nominate persons for several offices of a hobby club.

XIII. In a newspaper, a magazine, or a book find an example of a good nomination speech. Read it to the class and explain why you consider it good.

XIV. Watch the newspapers for notices of meetings at which nominating speeches would be in order. Attend such a meeting. Criticize the nominating speeches in a report to the class.

XV. Listen for radio speeches of nomination. Test them by applying all the helps in this unit.

XVI. Examine legislative records for examples of nominating speeches. Rate them on all the points considered.

XVII. Arrange for a convention in one of your clubs or in your church group. Put into practice all that you have learned about pep speeches, announcements, and nomination speeches.

CORRECTIVE EXERCISES

PRESENT PERFECT, PAST, AND PAST PERFECT TENSES

Diagnostic Test. Write on a sheet of paper the form of the verbs in parentheses that should be used in the following sentences. Those in the first paragraph should be either past or past perfect; those in the second paragraph, either past or present perfect.

1. Marian (want) to whistle through her fingers ever since she could remember. 2. She (practice) on her way to school, and she (practice) on her way home; but so far she (succeed) but poorly. 3. Then one day, while waiting at the crossing for Officer Riley to change the traffic, she (put) her fingers to her lips and (blow). 4. When a loud, shrill blast suddenly stopped all traffic, Marian discovered that she (realize) her ambition at last.

5. Marian never (whistle) since, but she (tell) this story to us many times. 6. We (come) to believe it through repetition. 7. One day I (decide) to learn the truth, so I (walk) over to Officer Riley. 8. As I (be) always on friendly terms with him, it (be) easy for me to tell him the story. 9. He (grin). 10. "So it (be) that young scamp who (snarl) my traffic! 11. I'll speak to her without mincing words. I (wait) for weeks to find the culprit." 12. I (wait), too — to hear what Marian would say to me.

Action at a definite past time is expressed by the past tense of the verb. This definite time may be the briefest instant, as in the first sentence below, or it may be years, as in the second sentence. In each of these sentences the statement covers a limited past time.

Carl *shot* the tiger as it leaped.

George Washington *served* two terms as President.

Action at an indefinite past time is expressed by the present perfect tense, as in the sentence below. The time in both parts of this sentence is past, but it is not a limited, definite time; it is any past time.

I *have* often *seen* Mr. Jones across the street, but I *have* not *met* him.

Action beginning in the past but *continuing up to* the present moment also is expressed by the present perfect tense, as in the sentences below :

Mr. Wilson *has* always *treated* his employees so well that I cannot believe he is unfair now.

We *have been studying* news writing for three weeks.

Practice I. On a sheet of paper write the past tense or present perfect tense of each verb in parentheses — whichever should be used in the sentence :

1. Grace Thompson's family (live) in China for many years, but they want her to live here until she (finish) school.

2. Grace's mother (visit) her every summer since the family (leave) America. 3. I (meet) her when she (be) here last year.

4. This time it (be) especially hard for Grace to bid her mother good-by. 5. In fact, I believe that since then Grace (decide) to leave school and go back, too, for I often (see) her looking at sailing schedules. 6. Though I never (live) away from home for a long time, I can imagine how she (feel) all these years.

Practice II. With a partner assigned by your teacher, practice reading aloud the sentences of Practice I, supplying the correct verb forms.

Practice III. Write on a sheet of paper the past or the present perfect tense of each verb in parentheses — which ever should be used in the sentence:

1. The Girls' Athletic Association (give) a mother-daughter banquet on Columbus Day every year. 2. This year (be) no exception. 3. The day of the banquet the girls (work) hard cooking the meal and arranging the decorations. 4. The mothers always (enjoy) the banquets, and they (show) their appreciation by giving a dinner dance for the girls on Thanksgiving Eve. 5. Perhaps the girls (be) not purely altruistic in giving these entertainments.

Practice IV. Read the sentences of Practice III aloud to a partner, using the correct verb forms.

Consider these correct sentences:

I now live where I *have* always *lived*.

I then lived where I *had* always *lived*.

In the second sentence *had lived* expresses action completed at the time of the past verb in *I then lived*, just as in the first sentence *have lived* expresses action completed at the time of the present verb in *I now live*. *Had lived* is the past perfect tense, which expresses action completed at or before some definite or limited past time.

Practice V. Write on a sheet of paper the correct form, past or past perfect, of each verb in parentheses:

1. When Lois (reach) home, she (find) she (lose) her gloves. 2. As she (wear) them only twice, she was a trifle worried. 3. She (walk) back to school, hoping that she (leave) them in her locker; but they weren't there. 4. She (recall) everything she (do) since leaving school, but could not think what (happen) to the gloves. 5. Then suddenly she (remember): they (be) in her jacket pocket, where she (put) them after school yesterday.

Practice VI. Read the sentences of Practice V aloud to a partner, supplying the correct verb forms.

Practice VII. The following incident is written almost entirely in the past tense, but some of the verbs should be either present perfect or past perfect. Find these verbs

and write the correct forms on a separate sheet of paper beside the corresponding sentence numbers.

1. "Oh, Miss Mills, I do believe I experienced my most embarrassing moment yesterday afternoon! 2. Sue and I went to our freshman-class kid party dressed like French dolls in clothes we borrowed from Sue's sister. 3. When we reached the gym, we saw that it was decorated like a nursery. 4. After sliding on one or two of the slides, we walked over to watch the dancing. 5. If you ever attended a freshman dance, you probably noticed how important they are socially. 6. Well, one of the boys I didn't know asked me to dance. 7. While we danced, I told him he wasn't loyal to the freshman class because he wasn't in costume. 8. He just laughed. 9. After we danced several times, he had to leave, so I went back to Sue and the girls. 10. They asked me right away how I managed to dance with the president of the senior class. 11. Imagine, I danced with a senior and I insinuated that he was a freshman! 12. Ever since, I was embarrassed. 13. He saw me several times since then, and he grinned at me every time! What shall I do?"

Practice VIII. The verbs in the following account are all correct in tense so long as the story begins with *Now*. But change *Now* to *Then* and see what verbs must be changed. Write the forms which you would substitute for them on a sheet of paper beside the corresponding sentence numbers.

1. Now after our hired man, Swan, has been in this country for several years, he is just beginning to like ham and eggs again. 2. His story has proved to be an amusing one to all our friends.

3. It starts in New York immediately after Swan and his friend have arrived from their native Europe. 4. They have conquered only two American words: *ham* and *eggs*. 5. Swan and Olin sleep on park benches after they have eaten ham and eggs three times a day. 6. Fortunately for them, however, they have breakfasted, lunched, and dined at the same restaurant for a week, and one of the waiters has studied their case and has taken pity on them. 7. He makes motions which they understand; they nod their heads, and soon they are

eating real food again. 8. The kind waiter has been their guardian angel, and he continues to be so. 9. Swan has remembered him well all these years. 10. He has sent him a present every Christmas.

Practice IX. The verbs in the following narrative are correct in tense. But change *decided* in the first sentence to *decide* and see what other verbs must be changed to correspond with it. Write them down on a separate sheet.

1. The girls of our class decided to go riding.
2. Because Claire had always boasted of her riding ability, the girls were a little afraid of her criticism.
3. We went to the stable where we had ordered the horses and found that everything was ready for us.
4. Claire told the groom that she had ridden before and asked for a good horse; so she got Jinks, a horse that had a mind of his own.
5. At last we all had mounted, and the order was given to start. With three grooms to guard us, we felt quite safe.
6. Suddenly, after we had ridden only a little way, Anne discovered that Claire was not with us.
7. We all rode back to see where she had left us. There she was, almost in tears, in Jinks's stall.
8. He had taken a notion to eat more dinner and had calmly walked back to it.
9. Poor Claire couldn't back him out, and the stall was so narrow she had been unable to dismount.
10. We were all sure that we had heard the last of Claire's boasting.

Mastery Test. On a separate sheet of paper list the correct forms of the verbs in parentheses for each sentence:

1. A year ago Gertie Brown (be) as green about bridge as any girl of fifteen you ever (see).
2. Until she come to my freshman party, she never even (watch) people (play) bridge.
3. There (happen) to be three extra, which (be) fortunate for Gertie.
4. After I (explain) the game, Anne (lay) out a hand on the vacant table and (show) how it would be played.
5. "I see, thank you," (say) Gertie.
6. Then she (go) and sat quietly behind Lolly, whom we (consider) our best player.
7. When Izzie and I (prepare) to serve, Lolly (*passive of call*) home.
8. The others (ask) Gertie to play, and she (agree) at once.

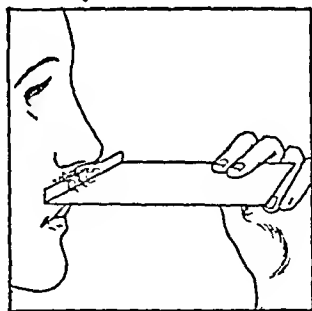
9. When Lolly returned, Gertie (make) a grand slam. 10. Since then, she (win) all our bridge-club prizes.

REMOVING THAT NASAL TWANG

Practice I. With a cold mirror held under the nostrils and above the lips (see page 390), speak the following sentences. Practice until you can keep the mirror clear, with no cloud from your breath.

1. After school, let us go with Beatrice.
2. Three dogs were lost while we played ball.
3. Red apples decorate fall orchards.
4. Cold desserts are best all through July.
5. Water cress decorates fresh salads.
6. Utah is far west.
7. Italy's artists are skillful.
8. All people do that if there is a crisis.
9. Lakes froze everywhere.
10. School is valuable for future life.

Practice II. Take a card 4 inches wide and 6 inches long. Bend $\frac{1}{4}$ inch at one side perpendicular to the rest. Paste some fine ravelings of silk or wool on the upper edge. Hold this edge under your nose while you speak the sentences above. If the fine threads remain still, you are avoiding the unfortunate nasal quality attributed to Americans.



Practice III. Speak the following pairs of sentences, using either of the preceding devices to test for nasal quality. On which sentence of each group should the mirror cloud and the ravelings move? On which should the mirror remain clear and the threads quiet?

1. (a) Many, many moons ago he came singing home.
(b) We have wheat but little flour.
2. (a) Books are helpful to clear difficult cases.
(b) Money makes trouble if we allow it to make trouble.

3. (a) Hurrah, we are here!
(b) Mother, Mary Miles made the goal.
4. (a) Many more good homes were lost in the flood following the rain.
(b) Floods are tragedies which our forefathers avoided.

Practice IV. How much originality have you? See if you can do the following:

1. Make up your own sentences and words for exercises to get rid of nasality.
2. Invent more clever and interesting devices for testing for nasality.

ACQUIRING AN EXPRESSIVE VOICE

Practice I. Speak the following sentence so as to show six different meanings. Emphasizing the italicized words may help you.

1. *I* will use my own judgment. (*You* may do as you please.)
2. *I will* use my own judgment. (You may have thought that *I wouldn't*.)
3. *I will use* my own judgment. (You may discover that you do not like it.)
4. *I will use my own* judgment. (You use *yours*, if you wish.)
5. *I will use my own* judgment. (Not yours)
6. *I will use my own judgment.* (You may use anything that will help you.)

Practice II. Can you get other meanings from the preceding sentence? Try writing another sentence that will give you an opportunity to show at least six different meanings.

Practice III. Deliver the following sentences with an expressive voice:

1. "Fie, my lord, fie! a soldier and afeard?"
2. "Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great!"
3. "Sweet and low, sweet and low,
Wind of the western sea."

4. Give my life for that? No, never.
5. My father to prison? He is the greatest man I have ever known.
6. What do you think I am?
7. Sit in your cheering section and cheer for your team!
8. Oh, the milk is boiling over. Turn off the gas, or take the dish off. Do something!
9. The pain is dreadful — like sharp knives running through me.
10. Fire! Mercy! Help!
11. If we are quiet, he will fall asleep once more. He is very ill.

Practice IV. Work out some plan whereby the speakers can be heard, but not seen. A broadcast from one room to another would be ideal. If this is impossible, place the speakers behind a screen. By voice and words alone, have them show different characters. The members of the audience will try to describe the appearance of each of the characters.

HELPS FOR ADAPTING ACTION

Practice I. Collect pictures showing speakers before audiences of varying sizes. Write a paper explaining why the poses, gestures, and facial expressions are appropriate or inappropriate in each case.

Practice II. Attend a lecture and a conversation or an interview. Describe the bodily action in both. Did each speaker use appropriate action? Give reasons for your point of view.

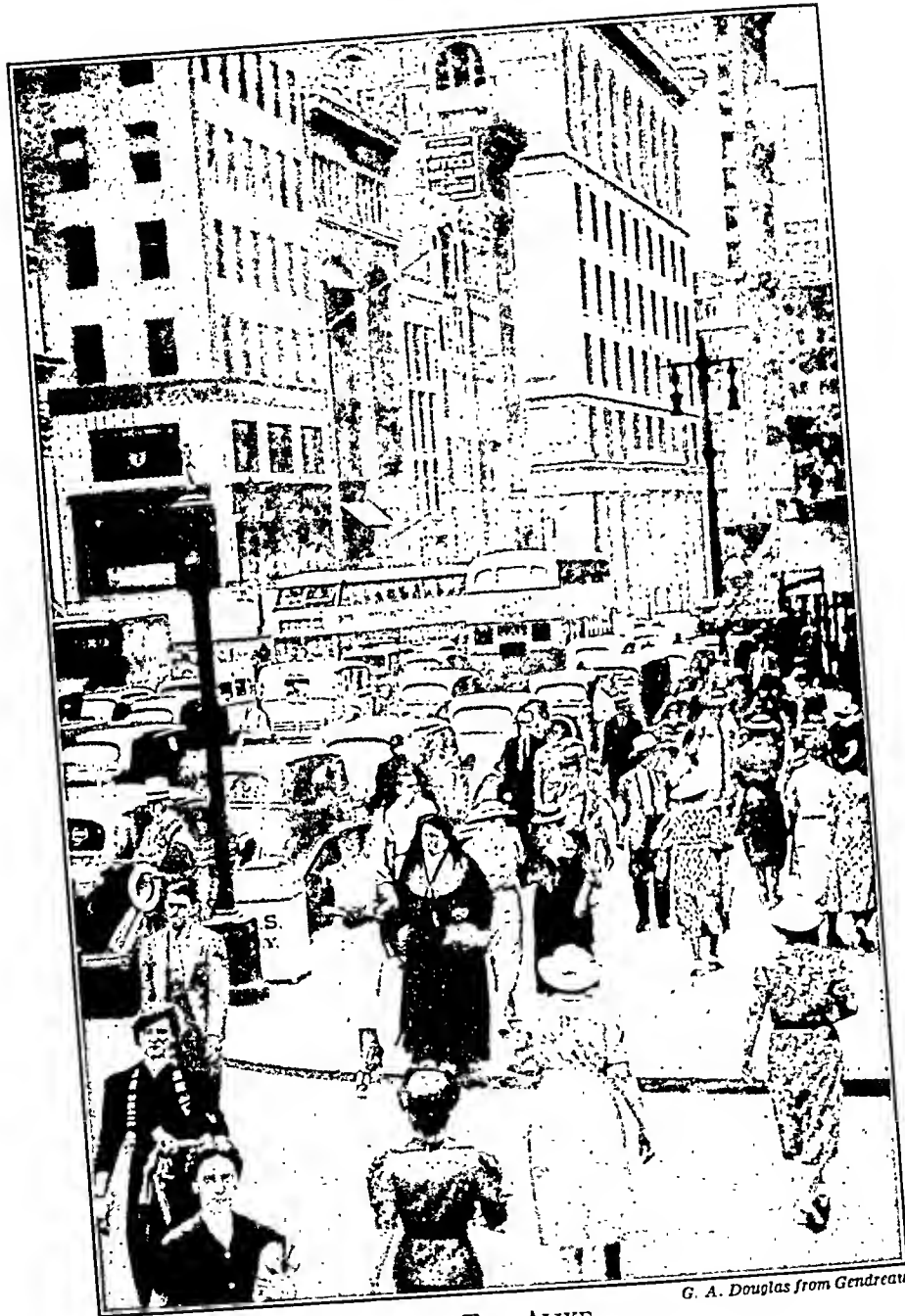
Practice III. Demonstrate before the class some differences in facial expression, hand and arm gestures, and movements on the platform for the following:

An interview

A conversation

A class talk

An assembly speech before an audience of about 2000



G. A. Douglas from Gendreau

NO TWO ALIKE

UNIT X. WRITING ABOUT PEOPLE

OBSERVING PEOPLE

People! Millions of them on this globe of ours and no two of them alike. Watch the people on your way to and from school, on the playground, on the streetcar, and at the theater. Do you find any two alike? Yesterday you may have seen two boys of the same size, both with freckles, blue eyes, and red hair. But one of them may have had a twisted grin or a peculiar way of shuffling his feet or of walking with his hands in his pockets. If you look closely even at "identical twins," you will find that each has some distinguishing physical feature, facial expression, or mannerism.

I. In the following excerpts, list the details or combinations of details that make each character described an individual. Does the author give you a clear impression?

A

"Papa" interested me from my first glimpse of him. He was shorter than his older sons; a crumpled little man, with run-over boot heels, and he carried one shoulder higher than the other. But he moved very quickly, and there was an air of jaunty liveliness about him. He had a strong, ruddy color, thick black hair, a little grizzled, a curly mustache, and red lips. His smile showed the strong teeth of which his wife was so proud. . . . He advanced to meet me and gave me a hard hand, burned red on the back and heavily coated with hair.

WILLA CATHER

B

Forty years of life had turned the old man's face into the semblance of dark and deeply furrowed bark. His shoulders drooped, but he fed with a purposeful tenacity.

JOHAN BOJER

C

Her voice is high, metallic, and without inflection. It falls on the ears with a hard monotony, irritating to the nerves, like the clamor of a pneumatic drill.

JOHN COLTON AND CLEMENCE RANDOLPH

D

In the misty lights inside the tent, the young officer looked hardly more than seventeen years old as he stood listening. His small figure was light, fragile; his hair was blond to an extreme, a thick patch of pale gold; and there was about him, among these tanned, stalwart men in uniform, a presence, an effect of something unusual, a simplicity out of place yet harmonious, which might have come with a little child into a scene like this. His large blue eyes were fixed on the colonel as he talked, and in them was just such a look of innocent, pleased wonder, as might be in a child's eyes, who had been told to leave studying and go pick violets.

MARY RAYMOND SHIPMAN ANDREWS

E

The emphasis, too, was helped by the speaker's voice, which was inflexible, dry, and dictatorial.

CHARLES DICKENS

II. Choose a person known to the class and observe him closely for a day or two. Without speaking of his clothes, describe him to your classmates so well that they can guess who he is. Consider some such points as these:

Features	Mannerisms of:	Carriage
Size		Gesture
Build		Voice
Facial expression		Language

III. Next describe someone not known to your classmates, and see if you can convey to them a definite impression of the person you have in mind. Select the details that cause him to stand out as an individual. Search for the words that most exactly convey the characteristic shape, size, color, movement, or sounds that make up your picture.

APPEARANCE AS A CLUE TO CHARACTER

I. We are not always justified, of course, in judging a man's character by his *appearance*. "One may smile, and smile, and be a villain!" Conversely, probably one could frown and frown and not be ill-tempered. Suppose you saw a man who carried his head in a haughty way that seemed to defy opposition? Would you be safe in assuming that he was combative? Suppose in addition, however, he had a smoldering fire in deep, dark eyes and a scar across his temple. Again, if you saw a man with a furtive look, would you be justified in assuming that he was engaged in evil deeds? What details of appearance could you add that might bear out such an interpretation?

II. Make a list of such physical features and mannerisms as might, in combination with other details, indicate character. Consider such details as shuffling feet, an oily voice, the rubbing of hands, curled or thin lips, and veiled eyes.

III. Cite an instance in which you felt that appearance was a clue to a character trait.

IV. Give several indications of the same characteristic in the same person. Present your revealing hints in pantomime. Let the class guess what character trait you are trying to reveal and decide whether or not the interpretation is justified.

BEHAVIOR AS A CLUE TO CHARACTER

I. The safest way, of course, to judge a person's character is by his *behavior* — what he *does*, or *does not*, *say* and *do* in revealing situations. The little girl next to you at the table throws her dish on the floor; the boy behind you in the cafeteria line rushes ahead and pushes in; a man on the streetcar elbows his way through the crowd, shoving right and left. How would you interpret these behaviors?

II. In the excerpts on pages 404 and 405, interpret all the hints of character you find. Discuss in class the various interpretations.

A

I completed my swan dive and clambered out of the water to watch Sonny. He was standing halfway up the board, nervously rubbing his hands together. He dropped his hands to his side, clenched them involuntarily, and started.

FRANKLIN M. RECK

B

"How old is that horse, my friend?" inquired Mr. Pickwick, rubbing his nose with the shilling that he had reserved for the fare.

"Forty-two," replied the driver, eyeing him askance.

"What!" ejaculated Mr. Pickwick, laying his hand upon his notebook. The driver reiterated his former statement. Mr. Pickwick looked very hard at the man's face, but his features were immovable; so Mr. Pickwick noted down the fact forthwith.

CHARLES DICKENS

C

I watched the old man one morning up beneath the ledges, groping, on his hands and knees, filling his pockets with nuts, and when he reached the wood road, emptying them in a pile near the chipmunk's tree.

F. HOPKINSON SMITH

D

Master Hauchecorne of Briante had just arrived at Goderville, and was making his way toward the market place when he saw on the ground a little piece of string. He stooped painfully down, took the bit of twine from the ground, and was preparing to roll it up with care when he noticed Master Malamdam, the harness maker, on his doorstep looking at him. They had once had a difference in regard to a halter, and they remained angry, with ill will on both sides. Master Hauchecorne hastily concealed his find under his blouse, then looked in the pocket of his trousers; then he pretended still to search the ground for something he failed to find, and at last went away toward the market place, his head thrust forward, his body doubled up with pain.

GUY DE MAUPASSANT

E

He came walking across the floor to where I sat and stopped in front of me. The sweat fell from his blistered face, ran in tiny rivulets from his arms and hands, and splashed on the iron floor. He trembled, gasped for breath, and I thought he was going to sink down from exhaustion, when to my surprise he deliberately winked at me.

"Ought never to have left the farm, ought we? Eh, Buddy?" he said, with a chuckle.

HERSCHEL HALL

III. Bring in other illustrations from your reading. Give the incident, leaving the class to observe and interpret. Tell your incident, read it, or dramatize it — whichever seems best to fit your situation.

IV. In some of the settings listed below, or in any others that you may add, watch for a display of one of the character traits listed. At a date agreed on, relate your incident. Give the setting, describe briefly the appearance of the person, and tell what he said or did. Let the class pass judgment on the behavior.

Settings

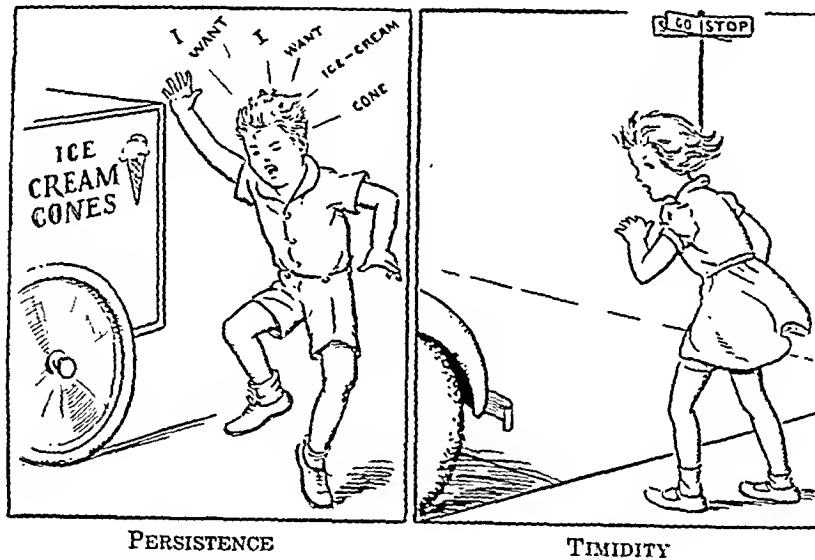
In a streetcar	At a movie
Doing the chores	On the road
In a classroom	In the field
At a sales counter	In the kitchen
At a football game	In the factory
In line at the cafeteria	At a tennis match

Character Traits

Courage	Vanity	Boldness
Honesty	Persistence	Generosity
Timidity	Selfishness	Thoughtlessness
Bashfulness	Superciliousness	Absent-mindedness

You must be careful not to interpret as evidence of a character trait an action that indicates only a passing mood. Would you call a child *persistent* because you watched him insisting on getting an ice-cream cone? What would justify

you in such characterization? If you meet a friend today and he tells you that he has changed his program, will you therefore call him *changeable*? Under what circumstances would you call him *fickle*? Agree upon a person — a child, a man, or a woman — and upon a character trait — such as good humor, cowardice, changeability, timidity, fearlessness, or persistence. Let each member of the class illustrate that trait for the character in a different situation. Give a sufficient number of illustrations to justify calling that quality a trait of that character.



V. Make a list of as many character traits as possible. Choose one of these traits and describe briefly a situation involving a struggle or a conflict of some kind that will display this trait.

For example, one student chose the trait *cowardice*. For a situation he suggested that a reporter possessed of this trait be assigned to investigate a haunted house where strange things are going on. The reporter knows that if he goes through with the ordeal, it will probably mean a scoop.

VI. Select what you consider the probable action in each of these situations, which were described in the October, 1937,

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number of *Scribner's Magazine*. Let a jury of your classmates decide later which are the correct answers.

A

Fat, easygoing, economical Mrs. Smith catches a bus every day that gets her to her job exactly on time. Breathless, she arrives at the corner one morning just as the bus is pulling away.

Will she:

1. Scream at the top of her lungs for the bus to stop?
2. Run a block and catch the bus at its next stop?
3. Wait for the next bus?
4. Dash into the middle of the street and make a flying leap for the step?
5. Take a taxi?

B

In one of Mrs. Mortimer Nimrock's biweekly spring cleanings she disposes of her sentimental husband's elaborate hunting togs. Malodorous in the obscure corner where he has cached them, they are nevertheless attar of roses to Mortimer. After years of recurrent similar bereavements, patient, plodding Mr. Nimrock, inured to the routine, proceeds to solve his problem.

Does Mr. Nimrock:

1. Buy a new outfit and pay for it himself?
2. Buy a new outfit and deduct the expense from his wife's allowance?
3. Make a round of charitable organizations and retrieve his loss piece by piece?
4. Advertise, offering an incommensurate reward?
5. Get a divorce?

VII. Let each member of the class build a situation in the manner of the preceding ones for the class to solve.

VIII. Assign character traits to each of the parents in the following situation and then describe their actions, in keeping with these traits:

Father has just given Mother a lovely, plain gray divan. Mother has just given the five-year-old some paints and praised her for her skill in using them. Father and Mother re-enter

the room after a brief absence to find the sixth big splotch just being formed on the divan. "See, Mommy!" exclaims the child. "Posies!"

IX. Build another activity such as the one above for your classmates to work on. Choose it from your own experiences, observation, or hearsay.

HOW PEOPLE REALLY TALK

"Speech is the man." Not only what he says is important; the way in which he says it indicates his spirit, his mood, his degree of education and intelligence, and his social training. Think of the various tones and inflections with which a simple "Good morning" may be spoken: gay, kindly, indifferent, patronizing, self-assertive, morose, shy. Consider, too, what mispronunciations, slovenly enunciation, and mistakes in usage reveal. And one's sentence structure is almost a moving picture of the way his mind works.

I. Listen observantly to several conversations — not among members of your English class. If possible, study one person's expression in conversation with different individuals or groups. At the first convenient opportunity make note of some of the speech habits you observe, such as a tendency to use big words or to break sentences off in the middle or to overwork unpleasantly such expressions as "Y' see," "You know," and "What I mean is." Are the sentences short and childish, of medium length and well knit, or long and rambling?

II. In class, with your notes of the way X talks before you, try to write out a conversation in which he might take part. If you can, make X talk with persons with whom you have not heard him talk — at least, not recently. You may describe his manner, if you like; but try to show in his speeches his peculiarities of sentence structure, word choice, and enunciation or pronunciation.

When you have finished your first draft, turn back to the conversations in Unit I of this book to note the division into

paragraphs and the punctuation. You will see that there is a new paragraph whenever a different person speaks, even though he may say only one word. You will see that the quotations are set off by commas as well as by quotation marks. You will see that the comma precedes the quotation mark, whether it comes before or after the quotation, and that when a statement ends with the quotation, the period precedes the quotation mark. You will see that whenever a sentence is interrupted a dash is used; if the sentence goes on again after the interruption, a dash follows the interruption, which is then enclosed by dashes as if in parentheses. Apply these principles of paragraphing and punctuation in a revision of the conversation you have just written.

III. Choose a classmate or other person well known to members of the class and put him, under an imaginary name, into an imaginary conversation that you write. Observe sharply before writing, even though you may have known the person all your life. Bring out his individual manner and mannerisms so that your classmates can guess who he is, but be careful not to hurt your subject's feelings. The teacher will read aloud the effective, kindly sketches.

PRESENTING CHARACTER ARTISTICALLY

The people and the character traits that you have been observing are excellent material for stories, plays, and poems. You have probably thought of "The Legend of Sleepy Hollow" as just a funny story, but most of the fun lies in the ridiculous *character* of Ichabod Crane; his outlandish appearance merely reinforces the comedy of his cowardly conceit. Given such a man courting the girl that bold, fun-loving Brom Bones wants, we are sure to have some such incident as that of the Headless Horseman. The Penrod stories of Booth Tarkington present some amusing situations, but in "The Little Gentleman" and others, character traits are not only what make the stories go but also what make us laugh. O. Henry's uproarious "The Ransom of Red Chief" is simply an exaggerated presentation of one char-

acter trait. These are all humorous, but character may be the theme of serious stories, from the juvenile *Captains Courageous* to the adult masterpiece, *Vanity Fair*.

Character plays range from Lady Gregory's farce, "The Workhouse Ward," and J. M. Barrie's satiric one-act comedy, "The Twelve-pound Look," to Shakespeare's *Julius Caesar* and *Hamlet* — the latter generally considered the greatest play ever written.

A character poem may be just a description of a character, like Edwin Arlington Robinson's "Aaron Stark" and his "Cliff Klingenhausen," each of which is only fourteen lines long. Or it may be a long story in verse, like Tennyson's "Lancelot and Elaine" or "Guinevere."

You may hesitate to try to put your observations and thoughts into stories or plays or poems because you do not think you can do so well as Shakespeare or Tennyson or O. Henry. Probably you cannot, but do you refuse to play baseball because you cannot hit like Babe Ruth, or to run races because you cannot equal Nurmi's records, or to sing because your voice is inferior to that of Lily Pons, or to take part in a play because you are not good enough for Hollywood or Broadway? Just look at this sort of writing as another kind of game. You will never know whether you like the game until you give it a fair trial.

If you are not ready to play the game in public, mark your paper "Private" or "Not for Publication," and the teacher will respect your wishes.

I. Decide on your subject. If you are most interested in some *character trait*, first make up your mind as accurately as possible just what that trait is. Then remember or imagine as vividly as possible a *person* in whom that trait is strong. If you are primarily interested in a person whom you know or whom you are creating, think about that character until you know how he would behave in such situations as will arise in your narrative or drama.

II. Decide what social or physical situations would most clearly reveal the trait or character you wish to present. The

preceding activities have given you some practice in this sort of thing. Now try to plan the activity so that the reader will not be sure of the outcome but will be in *suspense*. You, of course, know your character and therefore can foretell the outcome. Usually the reader should have some hint of the character traits involved, but not much positive knowledge. To you, the character determines the outcome; to the reader, the outcome reveals the character. In "The Legend of Sleepy Hollow," for instance, we do not know until the climax that Ichabod is a coward, but his methods of keeping school and his courting of Katrina for the sake of her father's wealth give us such an impression of him that we are not surprised when he shows a yellow streak, and so we accept the outcome as natural.

III. Choose your other characters. Keep them as few as possible in the situation you are using. If their characters are a necessary part of the situation, pick out only those qualities of their characters which need to enter into the action; do not plan to tell us anything else about them.

IV. Before starting to write, imagine the appearance, the manner, the voice, and the language of each important person in your story or play or poem. If you find this hard, borrow some details from various people you know and combine these details in the fictitious characters you present. Select only those details that reveal the necessary qualities of character.

V. Finally, consider whether fiction, drama, or poetry is the best way to say what you wish to say.

If you wish chiefly to praise or condemn a quality, such as selfishness or courage, you may wish to write what we call a lyric poem — one, that is, which just says what you feel and think, frequently without any action. The rhythm and the fact that we expect something different in poetry will enable you to express directly thoughts and feelings that might seem high-flown or sentimental in prose. Of course, you will not say more than you really mean, for that *would* be sentimental. Don't worry about rhyme, or even lengths of

lines; if the words have a swing that fits the ideas and feelings, rhyme and uniform line length are not necessary.

Here are two very different short character poems. One describes and illustrates the character trait; the other presents the trait in action, without any explanation or description. For longer character poems, read Robert Frost's "Death of the Hired Man" or Edwin Arlington Robinson's "Flammonde," both to be found in many anthologies.

AARON STARK

Withal a meager man was Aaron Stark —
Cursed and unkempt, shrewd, shriveled, and morose.
A miser was he, with a miser's nose,
And eyes like little dollars in the dark.
His thin, pinched mouth was nothing but a mark;
And when he spoke there came like sullen blows
Through scattered fangs a few snarled words and close,
As if a cur were chary of its bark.

Glad for the murmur of his hard renown,
Year after year he shambled through the town —
A loveless exile moving with a staff;
And oftentimes there crept into his ears
A sound of alien pity, touched with tears —
And then (and only then) did Aaron laugh.

EDWIN ARLINGTON ROBINSON

· OPPORTUNITY

This I beheld, or dreamed it in a dream —
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.
A craven hung along the battle's edge,
And thought, "Had I a sword of keener steel —
That blue blade that the king's son bears — but this
Blunt thing — !" he snapped and flung it from his hand,
And lowering crept away and left the field.

Then came the king's son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle shout
Lifted afresh he hewed his enemy down,
And saved a great cause that heroic day.

EDWARD ROWLAND SILL

If the character you chose or his trait can be fully revealed in his own words and actions, without your explaining his thoughts and feelings, possibly your presentation may become a short play. For dramatic presentation there should not be many changes of scene or many skips in time. A moderate amount of action may be indicated by the speeches or inserted in parentheses as stage directions. The play may be accompanied by a description and even a diagram of the stage setting. Material that suits the dramatic form is usually more effective in that form, which is brief and vivid.

Here are a few pages from the beginning of a one-act character comedy by James M. Barrie. He has added much more comment than playwrights usually do, but the play acts very successfully; the characters and the action are all clear without the comments. The description of the setting and the directions for "stage business" are, of course, necessary. The plot is built on the fact that Kate is Sir Harry's divorced wife and thoroughly understands him. His knighthood and her unintentional coming to his house give Sir Harry plenty of opportunity to display his two chief traits, but for good measure she recalls some earlier events which make the revelation of his nature complete.

THE TWELVE-POUND LOOK

Harry is to receive the honor of knighthood in a few days, and we discover him in the sumptuous "snuggery" of his home in Kensington (or is it Westminster?), rehearsing the ceremony with his wife. They have been at it all the morning, a pleasing occupation. Mrs. Sims (as we may call her for the last time, as it were, and strictly as a good-natured joke) is wearing her



presentation gown, and personates the august one who is about to dub her Harry knight. She is seated regally. Her jeweled shoulders proclaim aloud her husband's generosity. She must be an extraordinarily proud and happy woman, yet she has a drawn face and shrinking ways, as if there were someone near her of whom she is afraid. She claps her hands, as the signal to Harry. He enters bowing, and with a graceful swerve of the leg. He is only partly in costume, the sword and the real stockings not having arrived yet. With a gliding motion that is only delayed while one leg makes up on the other, he reaches his wife, and, going on one knee, raises her hand superbly to his lips. She taps him on the shoulder with a paper knife and says huskily, "Rise, Sir Harry." He rises, bows, and glides about the room, going on his knees to various articles of furniture and rising from each a knight. It is a radiant domestic scene, and Harry is as dignified as if he knew that royalty was rehearsing it at the other end.

SIR HARRY (*complacently*). Did that seem all right, eh?

LADY SIMS (*much relieved*). I think perfect.

SIR HARRY. But was it dignified?

LADY SIMS. Oh, very. And it will be still more so when you have the sword.

SIR HARRY. The sword will lend it an air. There are really the five moments (*suiting the action to the word*) — the glide —

the dip — the kiss — the tap — and you back out a knight. It's short, but it's a very beautiful ceremony. (*Kindly*) Anything you can suggest?

LADY SIMS. No — oh, no. (*Nervously, seeing him pause to kiss the tassel of a cushion.*) You don't think you have practiced till you know what to do almost too well?

(*He has been in a blissful temper, but such niggling criticism would try any man.*)

SIR HARRY. I do not. Don't talk nonsense. Wait till your opinion is asked for.

LADY SIMS (*abashed*). I'm sorry, Harry. (*A perfect butler appears and presents a card.*) "The Flora Typewriting Agency."

SIR HARRY. Ah, yes. I telephoned them to send someone. A woman, I suppose, Tombes?

TOMBES. Yes, Sir Harry.

SIR HARRY. Show her in here. (*He has very lately become a stickler for etiquette.*) And, Tombes, strictly speaking, you know, I am not Sir Harry till Thursday.

TOMBES. Beg pardon, sir, but it is such a satisfaction to us.

SIR HARRY (*good-naturedly*). Ah, they like it downstairs, do they?

TOMBES (*unbending*). Especially the females, Sir Harry.

SIR HARRY. Exactly. You can show her in, Tombes. (*The butler departs on his mighty task.*) You can tell the woman what she is wanted for, Emmy, while I change. (*He is too modest to boast about himself, and prefers to keep a wife in the house for that purpose.*) You can tell her the sort of things about me that will come better from you. (*Smiling happily*) You heard what Tombes said, "Especially the females." And he is right. Success! The women like it even better than the men. And rightly. For they share. You share, Lady Sims. Not a woman will see that gown without being sick with envy of it. I know them. Have all our lady friends in to see it. It will make them ill for a week.

(*These sentiments carry him off lightheartedly, and presently the disturbing element is shown in. She is a mere typist, dressed in uncommonly good taste, but at contemptibly small expense, and she is carrying her typewriter in a friendly way rather than as a badge of slavery, as of course it is. Her eye is clear; and in odd contrast to LADY SIMS, she is self-reliant and serene.*)

KATE (*respectfully, but she should have waited to be spoken to*). Good morning, madam.

LADY SIMS (*in her nervous way, and scarcely noticing that the typist is a little too ready with her tongue*). Good morning. (*As a first impression she rather likes the woman, and the woman, though it is scarcely worth mentioning, rather likes her.* LADY SIMS has a maid for buttoning and unbuttoning her, and probably another for waiting on the maid, and she gazes with a little envy perhaps at a woman who does things for herself.) Is that the typewriting machine?

KATE (*getting it ready for use*). Yes. (*Not "Yes, madam," as it ought to be.*) I suppose if I am to work here I may take this off. I get on better without it. (*She is referring to her hat.*)

LADY SIMS. Certainly. (*But the hat is already off.*) I ought to apologize for my gown. I am to be presented this week, and I was trying it on. (*Her tone is not really apologetic. She is rather clinging to the glory of her gown, wistfully, as if not absolutely certain, you know, that it is a glory.*)

KATE. It is beautiful, if I may presume to say so. (*She frankly admires it. She probably has a best, and a second best of her own: that sort of thing.*)

LADY SIMS (*with a flush of pride in the gown*). Yes, it is very beautiful. (*The beauty of it gives her courage.*) Sit down, please.

KATE (*the sort of woman who would have sat down in any case*). I suppose it is some copying you want done? I got no particulars. I was told to come to this address, but that was all.

LADY SIMS (*almost with the humility of a servant*). Oh, it is not work for me; it is for my husband, and what he needs is not exactly copying. (*Swelling, for she is proud of HARRY.*) He wants a number of letters answered — hundreds of them — letters and telegrams of congratulation.

KATE (*as if it were all in the day's work*). Yes?

LADY SIMS (*remembering that HARRY expects every wife to do her duty*). My husband is a remarkable man. He is about to be knighted. (*Pause, but KATE does not fall to the floor.*) He is to be knighted for his services to — (*on reflection*) — for his services. (*She is conscious that she is not doing HARRY justice.*) He can explain it so much better than I can.

KATE (*in her businesslike way*). And I am to answer the congratulations?

LADY SIMS (*afraid that it will be a hard task*). Yes.

KATE (*blithely*). It is work I have had some experience of. (*She proceeds to type.*)

LADY SIMS. But you can't begin until you know what he wants to say.

KATE. Only a specimen letter. Won't it be the usual thing?

LADY SIMS (*to whom this is a new idea*). Is there a usual thing?

JAMES M. BARRIE

Perhaps three members of the class will secure the complete play and read it to the class. If so, when this is finished, hold a brief class discussion of the means, exclusive of the author's comments, by which Sir Harry's character is revealed. Show that while the two women are individualized, they are really used to reflect light upon Sir Harry's personality. So short a play must be thoroughly focused, or its point will not be made.

VI. In the following story, what are the character traits of the two leading characters? What is the situation that displays these traits?

THE OPEN WINDOW

"My aunt will be down presently, Mr. Nuttel," said a very self-possessed young lady of fifteen. "In the meantime, you must try and put up with me."

Framton Nuttel endeavored to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing.

"I know how it will be," his sister had said when he was preparing to migrate to this rural retreat; "you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give

you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice."

Framton wondered whether Mrs. Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division.

"Do you know many of the people round here?" asked the niece, when she judged that they had had sufficient silent communion.

"Hardly a soul," said Framton. "My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here."

He made the last statement in a tone of distinct regret.

"Then you know practically nothing about my aunt?" pursued the self-possessed young lady.

"Only her name and address," admitted the caller. He was wondering whether Mrs. Sappleton was in the married or widowed state. An undefinable something about that room seemed to suggest masculine habitation.

"Her great tragedy happened just three years ago," said the child. "That would be since your sister's time."

"Her tragedy?" asked Framton; somehow in this restful country spot tragedies seemed out of place.

"You may wonder why we keep that window wide open on an October afternoon," said the niece, indicating a large French window that opened onto a lawn.

"It is quite warm for the time of the year," said Framton; "but has that window got anything to do with the tragedy?"

"Out through that window, three years ago to a day, her husband and her two young brothers went off for their day's shooting. They never came back. In crossing the moor to their favorite snipe-shooting ground, they were all three engulfed in a treacherous piece of bog. It had been that dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it." Here the child's voice lost its self-possessed note and became falteringly human. "Poor aunt always thinks that they will come back some day, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is

quite dusk. Poor, dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm, and Ronnie, her youngest brother, singing, 'Bertie, why do you bound?' as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window —"

She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.

"I hope Vera has been amusing you?" she said.

"She has been very interesting," said Framton.

"I hope you don't mind the open window," said Mrs. Sappleton briskly; "my husband and brothers will be home directly from shooting, and they always come in this way. They've been out for snipe in the marshes today, so they'll make a fine mess over my poor carpets. So like you menfolk, isn't it?"

She rattled on cheerfully about the shooting and the scarcity of birds and the prospects for duck in the winter. To Framton it was all purely horrible. He made a desperate but only partially successful effort to turn the talk onto a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention; and her eyes were constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

"The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise," announced Framton, who labored under the tolerably widespread delusion that total strangers and chance acquaintances are hungry for the least detail of one's ailments and infirmities, their cause and cure. "On the matter of diet they are not so much in agreement," he continued.

"No?" said Mrs. Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention — but not to what Framton was saying.

"Here they are at last!" she cried. "Just in time for tea, and don't they look as if they were muddy up to the eyes!"

Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The

child was staring out through the open window with dazed horror in her eyes. In a chill shock of nameless fear Framton swung round in his seat and looked in the same direction.

In the deepening twilight three figures were walking across the lawn towards the window. They all carried guns under their arms, and one of them was additionally burdened with a white coat hung over his shoulders. A tired brown spaniel kept close at their heels. A voice chanted out of the dark: "I say, Bertie, why do you bound?"

H. H. MUNRO

Now construct an appropriate ending for the story. What is Mr. Nuttel's characteristic? What is the chief quality which the niece has displayed? The men coming to the house have no characteristics; they are just men. What do we know about Mrs. Sappleton? Write out the ending of the story as you imagine it. Only after that is finished, read on.



Framton grabbed wildly at his stick and hat; the hall door, the gravel drive, and the front gate were dimly noted stages in his headlong retreat. A cyclist coming along the road had to run into the hedge to avoid imminent collision.

"Here we are, my dear," said the bearer of the white mackintosh, coming in through the window; "fairly muddy, but most of it's dry. Who was that who bolted out as we came up?"

"A most extraordinary man, a Mr. Nuttel," said Mrs. Sappleton; "could only talk about his illnesses, and dashed off without a good-by or apology when you arrived. One would think he had seen a ghost."

"I expect it was the spaniel," said the niece calmly. "He told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make anyone lose his nerve."

Romance at short notice was her specialty.

H. H. MUNRO

VII. Discuss the following points of organization with reference to "The Open Window":

1. The author begins at the latest possible moment of action.

In what two ways does he bring in what had happened before Mr. Nuttel came and his reason for being there? (Notice the use of the past perfect tense in telling what had happened before the story began.)

2. He makes clear at once Mr. Nuttel's character trait. How does he keep it before us?

Like O. Henry, he conceals the niece's habit of romancing. Does this emphasize her trait or make it less noticeable?

3. The action moves straight forward.

Notice how the dialogue keeps the story moving. How could the niece's story of a past event be called "forward action"?

4. Munro includes only enough incident to give proper suspense and to make the ending reasonable.

Why would it not have done to have Mr. Nuttel bolt immediately at the first mention of the tragedy? Can you think of any things the author might have added?

5. All the action of the story, including the ending, is the logical result of the given characters meeting in the given situation.

Did the author need that last explanatory sentence?

6. The author makes clear the time and the place.

Why does the exact year make no particular difference?

When would it be necessary to include it?

What are the only elements of time and place needed?

Are they made sufficiently clear?

How is the atmosphere built up? Why is the atmosphere not so much emphasized as it is in the beginning sentence of Poe's "Fall of the House of Usher": "During the whole of a *dull, dark, and soundless* day in the *autumn* of the year when the clouds hung *oppressively* low in the heavens, I had been passing *alone*, on horseback, through a *singularly dreary* tract of country; and at length found myself, as the shades of the *evening* drew on, within view of the *melancholy* House of Usher."

VIII. Write your own story or play. Write rapidly, so long as you feel you are on the right track. There will be time for revision. Try to keep the people and the situation clearly in mind and then to tell what happens as feelingly as you would if you had witnessed such scenes yesterday. If you find yourself stalled, try rereading part or all of what you have written.

IX. Revise what you have written. Find words, clauses, sentences, perhaps even paragraphs, that may be omitted. Try to condense the conversation so that it will still sound natural, but so that every sentence will help along the action or the revelation of character. Examine the sentence structure. Then read again, for punctuation. If there are any spellings you are doubtful about, look them up in the dictionary. When you have made all the improvements you can, copy the whole neatly. Go over it once more to see that no errors or unintentional changes were introduced in copying.

X. Hand your work to the teacher for comment and for possible presentation to the class (unless you have marked it "Private"). This piece of writing will not be graded. If you have really done your best, the product will be accepted as satisfactory.

OTHER INTERESTING THINGS TO DO

I. Write a story in which the outcome is determined by the character traits of an animal.

II. Plan or write a story on one of the following patterns:

1. A typical day in the life of a character, with emphasis on some character trait, such as carelessness, vanity, or timidity (Read "Reginald Pocock's Day" in *Stories* by Katherine Mansfield.)
2. A longer period in the life of a character, with incidents scattered over a length of time
3. Displaying a character trait of the same pattern as 2, but with the final incident a turning point or the cause of reformation or the means of saving someone (See "The Persistent Little Fool" by Virginia Woolf in *Significant Contemporary Stories* by Edith Mirrielees.)

III. Tell a story in a series of two or more pictures. Leave the real story for the reader to fill in. Write your pictures in verse form, if you wish.

IV. Try writing an interview with an absent-minded man.

V. Read and discuss the method used by different authors in collecting ideas for stories, as set forth in such books as *Creating the Short Story* by Henry Goodman.

VI. Keep a notebook collection of good visualizing sentences, hints of mood and character, and story situations noted in your reading.

USING THE LIBRARY

SINGLE STORIES

Black, Alexander	"As a Dog Should"
Dickens, Charles	"A Christmas Carol"
France, Anatole	"The Juggler of Notre Dame"
Freeman, Mary Wilkins	"The Revolt of 'Mother'"
Hawthorne, Nathaniel	"The Ambitious Guest"
Hawthorne, Nathaniel	"The Great Stone Face"
Henry, O.	"The Gift of the Magi"
Henry, O.	"The Last Leaf"
Henry, O.	"The Municipal Report"

Henry, O.	"The Third Ingredient"
Irving, Washington	"Rip Van Winkle"
Irving, Washington	"The Legend of Sleepy Hollow"
Kipling, Rudyard	"Rikki-tikki-tavi"
Paine, Ralph D.	"The Freshman Fullback"
Vorse, Mary Heaton	"Efficiency in the Home"

WRITINGS BY YOUNG PEOPLE

Austin, Mary	<i>The Children Sing in the Far West</i>
Mearns, Hughes	<i>Creative Youth</i>
Quill and Scroll Society, Drake University	<i>Best Creative Work in American High Schools (1927-28 and 1929-30)</i> ¹
Scholastic Corporation . . .	<i>Literary Leaves (1927-28 and 1929-30)</i> ¹
Scholastic Corporation . . .	<i>Saplings (annually since 1926)</i> ¹
Sergent, Nellie	<i>Younger Poets</i>

AIDS TO THE WRITER

Brande, Dorothea	<i>Becoming a Writer</i>
Robinson, Mabel L., and Hull, H. R.	<i>Creative Writing</i>
Slosson, E., and Downey, J.	<i>Plots and Personalities</i>
Wunsch, William R., and Smith, M. R.	<i>Studies in Creative Writing</i>

CORRECTIVE EXERCISES

AVOIDING A SHIFT IN TENSES

Diagnostic Test. On a separate sheet of paper list each wrong tense form of the verbs in the following narrative, giving the number of the sentence. Beside each wrong form write the correct form.

1. The driver settled himself comfortably, and the bus swung out with a lurch and began to move through deserted

¹ Prose as well as poetry.

streets glistening from the rain. 2. As they leave the town lights behind, blackness closes in on all sides, leaving only a narrow strip in front that marked the road. 3. It grows colder. 4. The driver, steadying the wheel with his knee, draws on a pair of gloves and turns up the collar of his coat. 5. He looked at his watch — ten o'clock. 6. Six hours more and they should make Los Rios.

7. Drops of rain appear on the windshield and trickle erratically downward. 8. He started the wipers and leaned forward to clear the mist from the glass with his gloved hand.

9. In the back of the bus it is warmer, and the passengers either slept or sat staring at the black windows, trying to catch glimpses of the hidden country outside. 10. The rain increases to a heavy downpour, holding its pace steadily. 11. Hours pass. 12. From time to time the roar of water rushing down invisible roadside gullies could be heard.

13. Suddenly the driver slowed his bus and then comes to a dead stop. 14. A waving lantern flashes red in the road ahead.

Did you discover all twelve errors? Then you know that it is wrong to *shift* from the past tense to the present or from the present to the past in the same narrative. But to *know* is not always to *do*. So perhaps you, too, would profit by the practice exercises that follow, for this shifting of tenses is an easy error to fall into in story writing or storytelling.

Practice I. In small groups let each individual read aloud the following sentences, giving all the verbs the first time in the present tense, and the second time in the past tense. The groups should check each reader by the correct list of verbs below the paragraph.

It was Medford's turn to kick. The ball soared through the air and lands in the arms of Kentucky's tackle, who gets through Medford's line and is away for a touchdown. But Tim made a flying tackle, caught a leg of the runner, and pulls him to the ground.

Present: is, soars, lands, gets, is, makes, catches, pulls

Past: was, soared, landed, got, was, made, caught, pulled

Practice II. Let one member of each group give one sentence of a story, using the past tense of the verb. Let

each other member of the group add to the story with a sentence containing a verb that is correctly used in the past tense. See how many rounds the story can make without a mistake.

Practice III. Let each member try announcing à la radio to his group a game, a race, or other sports event.

Mastery Test. Write a page continuing the narrative given in the Diagnostic Test (pages 424 and 425).

Remember to decide at the start on the tense of your story and to keep to that tense. Remember also that two different tenses should not be used for actions that happened at the same time, unless the form of the story demands a change in tense.

USING THE PAST AND PAST PERFECT TENSES

Diagnostic Test. Make a list of all the incorrect verb forms in the following short bit of narrative, giving the numbers of the sentences. Write the correct form beside each incorrect form.

1. "Well, what shall we do to amuse ourselves?" inquired Ross.

2. "You might try reciting 'The Boy Stood on the Burning Deck' with gestures," offered Jane.

3. "Here's a better one," said Dan. 4. "They say every house has an interesting story. 5. Why not try to find out what's queer about this one?"

6. Everybody liked that idea, and they began to plan how to go about it.

7. Mr. and Mrs. Brown went to Ceres to hear a lecture. 8. They promised to be back at ten o'clock and left Jane and Ross to entertain themselves. 9. Dan, their next-door neighbor, came over to spend the evening with them.

Perhaps when your attention was directed to it, you detected all the errors in the sentences above. A little practice, however, might not be amiss. The common way of beginning a short story at the last possible stage of the action makes it easy to slip into the kind of error shown above.

Notice carefully the tense forms in the following:

1. The story begins in past time:

The clock ^(Past)*struck* ten. Jim ^(Past)*jumped* hurriedly from bed.

2. Details that happened before the time of the story are given:

He ^(Past perfect)*had worked* late the night before, and his precious machine ^(Past perfect)*had been completed* before he ^(Past perfect)*had gone* to bed.

3. The story comes back to the time it started with:

He ^(Past)*smiled* contentedly as he ^(Past)*rose*.

You will observe from the sentences above that the form of the story may sometimes necessitate a change of tense.

Practice I. For each of the following story openers write at least two sentences, with the verb in the proper tense, to indicate what had happened before that story began.

1. Susan rushed in hastily and took her seat just as the bell rang.
2. After a while Amy ventured to the platform of the car and stood there.
3. John soldered the last connection and straightened up with a grin.
4. Sir Henry hummed blithely as he came up the garden path.
5. As Mary hastened up the steps, her arms full of packages, she wondered why John did not open the door.

Practice II. Divide into groups. Let each member in turn give a story opening, using the past tense. The member at his right must supply a sentence or two in the proper past perfect tense, to indicate events that led up to the opening.

Practice III. For extra practice try telling "tall tales." For example, start with "Paul Bunyan rested comfortably by the roadside" and tell what had happened prior to this.

Practice IV. Rewrite the story given on page 428, being careful to put events prior to the opening in the proper tense.

Don felt misgivings as he rang the bell. He shifted nervously on his feet and wished the party were over. Don met Mr. Berg's niece at the club dance the night before. She was very gracious to him and asked him if he would not like to come to the dinner her parents were giving. So they invited him, and he accepted. And here he was. Now the door was opening and Mr. Berg's hearty voice and strong hand were drawing him into the room.

Mastery Test. In the following selection there are wrong tense forms used to indicate action prior to the time of the story. List the incorrect verbs and for each write the correct substitute.

1. The city streets looked dark and uninviting to Tommy as he hurried along.

2. The black clouds threatened a storm earlier in the evening, but by ten o'clock the wind broke them into heavy fragments crowding one another restlessly in the sky.

3. Tommy, thinking the storm was over, decided to venture forth.

4. He was familiar enough with the neighborhood to find his way easily; but even so, the street lamps were too infrequent, and the brief flashes of the moon were welcome.

5. Tommy buttoned his coat more securely against the wind and made the best time he could. 6. As the surroundings grew more and more familiar, his spirits rose a bit, and he smiled to himself at his former fears. 7. He passed the Carter place and turned down Geary Street, where he saw Professor Minor's laboratory. 8. The professor went abroad to try to raise enough money to complete another of his queer inventions. 9. Tommy promised to watch the house and grounds for him until he returned. 10. The job amounted to little more than passing by the place once or twice a day in order to make certain no one broke in.

11. Tommy was about to walk by without stopping when he was brought up short by the sight of a tiny star of light in one of the windows, a faint glimmer moving cautiously about. 12. He looked again to make sure. 13. Yes, there it was. 14. Someone held a flashlight in the laboratory and flashed it around the room. 15. He crept to the window.

16. Through a crack in the blind he could see that someone who had no business there was in the laboratory. 17. What was he to do?

REVIEWING SOME TROUBLESOME PREPOSITIONS

Here are five offenders in the preposition family that it would be well to review, with some reminders concerning their usage:

1. *Off* means "not on." It does not need *of* to complete its meaning.

He took his hat *off* the chair. (Not "off of")

2. *Behind* means "in the rear." "In back of" is an incorrect substitute for *behind*.

Jean sat proudly *behind* the steering wheel. (Not "in back of")

3. *Like* is never a conjunction. It cannot be used to join clauses. *As*, *as though*, or *as if* should be used in such cases.

They worked *like* beavers.

They worked *as if* they were beavers.

4. *Between* is used in speaking of *two* persons or things.

The choice lies *between* James and Harry.

There were heavy iron bars *between* him and freedom.

NOTE. For special circumstances in which *between* is used with three or more persons or objects, see *Webster's New International Dictionary—Second Edition*.

5. *Among* is used in speaking of three or more people or things.

Divide the cookies *among* you four boys.

Practice I. Read the following sentences aloud, choosing the correct words from the parentheses:

Susan jumped (off, off of) the train at the Menlo Park station. Her brother Mark was standing near, (among, between) two small boys. (In back of, Behind) him was the old family automobile.

"You haven't changed a bit," said her brother as he came forward. "You look just (like, as) you did when we put you on that boat to Hawaii!"

"If I look (like, as) that, then I must look very tired," Susan answered laughingly; "but I really feel (as, like) a new person."

Mark now stepped (between, among) the two little boys, one of whom was clutching a bouquet (in back of, behind) him. Handing Susan the bouquet, the little boy said, "Even though we had only twenty-five cents (between, among) the three of us, we just had to bring you some flowers!"

Practice II. Find a partner to read this dialogue aloud with you. Supply *off, behind, like, as, as if, as though, among, and between, as needed.*

JACK. How did you enjoy the picture we saw?

JUDY. It was wonderful. I've never seen Robert Randolph act ____ he did in this movie. What a difference there was ____ this picture and his last one!

JACK. He can't take all the credit. For one thing, you didn't feel ____ the directors were ____ every scene, telling everyone just what to do next. Then, too, the photography was unusual, and the adventures were so natural it seemed ____ they could have happened to any family.

JUDY. It's just ____ the movie critic for the *Morning Star* said: "Every minute is worth while. It should be listed ____ the ten best pictures of the year."

JACK. He's right! I feel ____ we should celebrate. When we get ____ the streetcar at your corner, let's go into Brown's and have a soda!

JUDY. Just ____ us, I couldn't think of anything better.

Practice III. The class will form two teams and line up as for a spelling match. Each member of one team will call out one of the prepositions *off, behind, between, among, and like*, or one of the conjunctions *as, as if, and as though*. As each one is called out, a member of the other team will reply with a sentence using that preposition or conjunction. If anyone makes a mistake, he must sit down. When all the prepositions and conjunctions have been given, change

sides. That is, the team that was calling out the words should reply with sentences, and vice versa.

Practice IV. On a separate sheet of paper write down the number of each sentence and beside it write the correct word from the parentheses:

1. It looks (as if, like) there might be a crowd.
2. (Among, Between) you and me there should be no quarrels.
3. They both fell (off, off of) the bridge.
4. (Between, Among) us all we shall get the work done.
5. The trees were planted (in back of, behind) the house.
6. The sign read, "Keep (off, off of) the grass."
7. (Among, Between) all these books, I like *A Tale of Two Cities* best.
8. John acts (as if, like) he were interested.
9. He put the card (in back of, behind) the clock.
10. It looks (like, as if) it might rain.



F. Earl Williams

A PART IN THE PROGRAM

UNIT XI. PLANNING AND PRESENTING A PROGRAM

Here is a real need that you can meet — people want to know more about their own community and more about other communities. A little search of your own region will reveal a host of interesting facts you did not know, resources unsuspected, legends you have never heard, new stories of difficulties overcome.

Here is gold to labor for,
Here is pillage worth a war.

I. Decide on the limits of your region — town or city, county or state, a river valley, a stretch of plain, or a mountain range — and what you want to learn about it.

II. Plan to present a program to spread information about that region and stimulate appreciation of it.

III. Now carry on a search for interesting and worthwhile material. Talk with your parents and your neighbors; interview old settlers and leading citizens; write to any of the sources of information suggested on pages 444 and 445. Get from teachers and librarians suggestions of other sources of materials. (Remember your guides for conversation, page 18, and for interviewing, page 151.)

PLANNING A REGIONAL PROGRAM

I. At a date previously decided on, meet in small groups and report what you have found out about your region. After each report there should be discussion of the interest and value of the contribution, the best medium for presenting it, and the length of time it should take. (Remember the guides for reporting and discussing.) At the conclusion of all reports, let a group secretary read to the class the list of

titles, starring those the group recommends and, if convenient, giving brief descriptions of them.

While these individual investigations and reports are being carried on, let the class as a whole read and discuss the following section on "Arranging Materials in Program Patterns."

II. Let each class member take notes on all titles and ideas presented and, when all are completed, plan a sample program, suggesting the medium in which each subject could best be presented. Let the class vote on the best of these suggested programs or turn them over to a program committee for decision, selection, and adaptation. (Recall the guides you made for decisions, page 107.)

III. Decide on the audience to whom you wish to present the program. Let each member of the class give his ideas. There may be a series of programs for the year, or one for a great occasion at the end of the semester or for some special occasion, such as Armistice Day or Local Heroes' Day.

IV. While the individuals assigned to major parts in the program are rehearsing, with the aid of group suggestions, others may be preparing their material for booklets and bulletin-board exhibits. All should stand ready to aid in any capacity, such as serving on the Publicity Committee. The program chairman, selected for the occasion by the class or the teacher or appointed by the Program Committee, should be preparing his introductory remarks and making needed room arrangements. In all these final preparations each person should reread pertinent sections of this book and recall the guides most needed. The index will aid in finding references to reports, announcements, news articles, story writing, speeches, rehearsals, delivery, or whatever you may find necessary.

ARRANGING MATERIALS IN PROGRAM PATTERNS

Selecting a Theme

Most people enjoy parties, special days, or programs with themes. Have you participated in a "kiddies" party or a

"hello" day or an "old clothes" day? Have you listened to the radio programs, now around "the good old summer-time" theme, now on "the football idea," and again on the theme of "winter"? You may have noticed also in programs of miscellaneous numbers that the announcer tries to tie them together with his own remarks. People like things associated.

I. Suppose, after each individual has reported on his possible contribution to the program, you should have a miscellaneous set of topics like the following. Could you bind four or five of them together with a common theme? Make as many such groups as you can from this list:

- A fox farm
- A dairy farm
- A stone quarry
- The first settler
- An original legend
- Agricultural products
- A book about the region
- A soil-fertility program
- Animal life in the region
- The man who saved our crops
- Fishing and hunting locations
- A legend of the region retold
- Our region's romantic villain (or hero)
- The 4-H Club
- A poultry farm
- An irrigation project
- Material for the artists
- The geology of the region
- Some special beauty spots
- Wild flowers of our region
- Water supply of the community
- Side lights on a local author
- Famous characters in literature
- Great-grandmother's pioneer days

II. Expand one of the subjects above into a complete program.

Presenting a Radio Program

Groups like occasionally to present their programs in the manner of a radio broadcast. Some schools possess a public-address system, so that classes may really broadcast. A radio station in the community may also allow a group to broadcast from its studio. Presenting such a program raises problems not met in other programs. The following experience of a class of the University High School, Oakland, California, illustrates the most important of these. Read the account and discuss the questions that follow it.

On the first day the class held a discussion on the value of giving a radio program and suggested ideas for such a program. On the following day the suggestions were handed in on slips of paper. Among these suggestions were: A March of Time program; a play or a skit; some interviews; some musical numbers; a children's hour; a mystery play; advice to the sportsman.

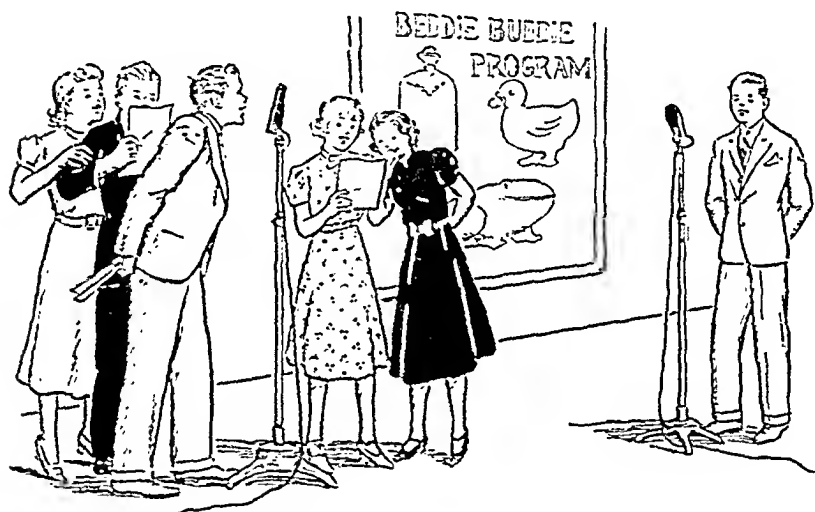
One boy then suggested a variety hour into which all these different features could be worked. Everybody liked this suggestion, and everybody wanted to plan the program. After another hour's discussion filled with usable ideas, it was decided that a committee of four be given the responsibility of writing a script.

While this committee was working, students were writing the dialogue for their own ideas, in order to be sure that they found a place in the program. The Script Committee, therefore, became simply a continuity group co-ordinating the units written by interested students.

As the script took shape, the group found certain jobs that must be done. An announcer, a master of ceremonies, a "stooge," and a sponsor had to be chosen. A loud-speaker system was needed so that the program could be broadcast from behind the main curtain on the stage in the auditorium.

The class held tryouts for the announcer, the master of ceremonies, and the "stooge." It was decided to have a water-bottle company for the sponsor. The name *Beddie Buddie* was chosen from among various names suggested. In writing the script, the students used every opportunity to include reference to the hot-water bottle. An advertising skit

was written for a group of girls. An advertising "line" was written for the announcer to interpolate between the acts ushered on by the master of ceremonies. The songster in the class wrote a theme song to "Pennies from Heaven" — all about the raining of "Beddie Buddie Hot-water Bottles." The product, it seemed, had an unlimited number of uses, such as helping crying babies to sleep, curing all kinds of aches, and keeping people warm at football games. The bottles were different sizes and shapes, including some resembling animals. They had many gadgets, such as a perfume-emitting apparatus and a temperature regulator.



The class rented a loud-speaker system and, after about two weeks' time for planning and rehearsing, presented the program to a small audience invited to the school auditorium. In practice and presentation these problems were met:

1. Voices were carefully modulated and directed into the microphone.
2. Lines were read with accurate emphasis and pause, in order to bring out the meaning and the comedy.
3. The program was so arranged that musical numbers came when most needed and were not too long.
4. Off-stage noises were in proper relation to the microphone and speakers and were convincing.

5. The various units of the program followed each other in rapid succession. All cues were picked up quickly to prevent the program from lagging.

Related by MARJORIE EVANS

Which problems in this account seemed to you the same as problems met in other kinds of programs? Which problems seemed to be intensified? What new problems were presented? What gave rise to them? If you have had radio experience, relate your experience in these matters. What other problems did you meet or what others can you think of?

Planning for Variety

Through form of presentation

1. In what forms other than the *informative report* could information be given? What form — prose, poetry, story, report, or speech — would be most suitable for each topic suggested on page 435?

Dramatic settings might be used to break the monotony of a talking-and-reading program. Read the following account of dramatic presentation of part of a program. Discuss the questions raised at the end of the account.

It was planned to use group programs as a means of giving each person an opportunity of reading an excerpt from his own material. The question of time had to be considered, since each one was to read a part of his paper. It seemed, however, that the time necessary for dialogue and action should not exceed that allotted for the chairman's introduction of each speaker and for the speaker's address to the audience. It was therefore decided that each group should arrange a dramatic setting — a background of conversation and action into which each reader could fit his material.

The groups, formed after the material had been written, consisted of four or five students each. One group of five found the following collection of material:

1. Jack had written an account of the chief crop of the county's rural section. He was interested in agriculture

as a vocational field, and he had an uncle whose farm he could visit.

2. Marian had written a poem of tribute to those beauty spots of the county which she herself had seen.
3. Kathryn had written a story of an early-day settler as it had been told by her great-grandmother.
4. Marshall had retold some escapades of one of the region's adventurers, which he had gathered from the "old-timers" and from old newspapers.
5. Henry had given a true account of the founding of the county's biggest industry.

They found themselves faced with the problem of creating a background in which to fit both factual and imaginative accounts, events of both past and present, moods both serious and humorous, and forms both of prose and poetry. The only thing that the selections had in common was the subject field — the county.

After much discussion they decided to pretend that they were members of a committee responsible for a booklet celebrating their county and were holding a meeting to report on the material that had already been turned in by other members of the community.

This dramatic background proved to be excellent. A booklet of this kind would naturally include material of such a range in content and form as they had found. Each member could be very impersonal toward his own material, since, according to the background situation, it was supposed to have been written by someone else in the community. They found good character possibilities in the opportunity to be older members of the community, to act according to some particular type, such as the woman who insists on announcing her ideas about everything, the crabbed bachelor, the person who arrives late or who has to leave early with many excuses, and so on. There was much opportunity for good entrances and exits and for transition lines and business.

What dramatic background would have been fitting if the members of this group had all written papers like Marshall's? If the five members had all written about subjects such as Jack's, what setting would you suggest?

II. For what kind of topic and theme might each of the following settings be suitable?

1. A grange meeting
2. A wayside-inn scene
3. A scene with King Arthur and his knights
4. Farm laborers at lunch
5. A scene on a showboat
6. A meeting of the 4-H Club
7. A summer recreation camp
8. A bunkhouse in a construction camp
9. An interview in a real-estate office
10. An interview in a newspaper office
11. A family listening to a radio program
12. A meeting of a present-day chamber of commerce
13. A campfire gathering of members of an emigrant train
14. A reunion of a group of forty-niners or their descendants
15. A meeting of the descendants of an Indian tribe

Add a dramatic sketch to your sample program.

III. Show how through any of the settings named above you could achieve variety by using more characters rather than fewer.

Through order of presentation

IV. Discuss the various methods suggested below for variety through *order*. When would the suggestions be ineffective or impossible?

1. Prose followed by poetry
2. Legend followed by informative report
3. Narrative followed by dramatic sketch
4. Song followed by report or story
5. Long numbers followed by short ones
6. Prosaic material followed by dramatic material
7. Less interesting material followed by more interesting material

Show how by such alternations you can get attention through sound, as discussed on page 376. What other means of bringing about variety do you think of?

Rearrange the order of your sample program for variety.

Planning a Fitting Beginning and Ending

I. Here are the remarks with which several chairmen introduced regional programs. What does each promise? What are the good points about each? (It might be well for you to reread here the hints on speechmaking given on pages 371 to 376.)

1. Jim Jones will tell you about the Indian mounds in our vicinity.

2. "Think of your home, boy. Write and sing and talk about it," says Sir Walter Scott in *The Lady of the Lake*. That is what we are going to do today. We shall try to give you a little of our region's past history and describe some of the opportunities it offers today to the farmer, the beauty lover, and the vacationist. First, let us sing. A group of girls will lead us in singing . . .

3. We are going to give you today a few word pictures of the romance and reality of our region.

4. You have heard the saying "See America first." We are changing that saying to "See the Mississippi first." We shall try to give you an idea of the size of the Mississippi River, of the part it has played in our past history, and of the part it is playing today. In addition to this we shall bring to your minds some interesting characters, both real and fictitious, connected with its story. First, Jack Jones will give us a picture of its location, its size, and the number of states it touches.

5. We are giving this program to stimulate appreciation of our region. The first number on the program will be given by John Smith.

6. The first speaker on our program will be Tom Green.

II. Would you agree that the introductory remarks should be as carefully planned as the contents of the program? Would you agree also that they should (a) set the purpose of the program, (b) make clear its limits, and (c) give an idea of the plan? From the six introductions above, select one that does all three things.

III. Write an introduction to a program you have planned or to the program the class is to give.

IV. Discuss the following program endings:

1. Mary Jones will now tell us about the fox farm.
2. In conclusion of our program, Jim Smith will read an original poem, "A Toast to Our Valley."
3. In conclusion, we hope you will join us in singing the State song. After that we shall be dismissed.
4. That last number was the last on the program.
5. This concludes our program. We hope you have learned as much from listening to it as we did in preparing it. We plan to give other programs, and we hope you will come. We are dismissed.

Which of these endings seem to you the poorest? the best? Why? Reread "Your Conclusion," pages 298 to 300.

Always plan to close a program with an ending — at least with a statement, if nothing more. Don't just stop when you get to the last number or when the bell rings. Even the short fifteen-minute programs on the radio are planned so as to include an ending.

V. Write at least three sample endings for your sample program.

CHOOSING PROGRAM TITLES

I. From the following titles select the ones you think are most definite. Select also the most attractive ones and those which are both definite and attractive.

Evergreen Oregon
Leisure in Louisiana
America's Birthplace
The 4-H at the State Fair
Through Texas in a Trailer
Northern Michigan at Work
Oakland, Port of the Pacific
Boston, Hub of the Universe
Hoosier Haunts and Holidays
Time Marches On in Our Valley
Beauties of the White Mountains
Feathered Foragers of Our Region

Indiana Authors and Their Books
Our New Town Builds on the Old
Old Man River in Song and Story
Youth's Future in Tennessee Valley
Views and Hues of the Sunflower State

What other attractive titles can you recall?

II. Discuss the titles for any radio regional programs with which you are familiar.

III. Choose an attractive title for the sample program you made or for the program your class is to give.

OTHER INTERESTING THINGS TO DO

I. Discuss any regional-appreciation programs you have heard over the radio, such as "Death Valley Days" and "The Winning of the West."

II. Plan a series of regional programs for radio presentation. Ask your local radio station to allow you to present them.

III. Hold a community celebration, joining with other departments. What, for example, could the Art Department contribute? the Science Department? the Social Studies Department? the Music Department? the Modern Languages Department?

IV. Plan a "Believe It or Not" program for your region.

V. Discuss the content and the organization of any program you listen to in assembly, in classes, or over the radio. Notice the plan of organization and the means of securing variety.

VI. Create a new incident for a regional legend or add a tale to its folklore; for example:

A new cowboy ballad

A new Paul Bunyan or John Henry story

The coming of a new man of prophecy in "The Great Stone Face"

New myths or legends to account for such physical features as the Garden of the Gods or the fog over Golden Gate

VII. Hold a Poetry Round Table. Read poems about your region or by your local authors. You might include choral reading of such selections as Indian chants.

VIII. Make a study of the history and the origin of names in your locality; for example, the names of cities, streets, or rivers.

IX. Hold a Regional Book Week.

1. Students impersonating authors who have written stories about the region might conduct the others through the scenes of their stories or poems.
2. Books written by regional authors or about the region might be dramatized.

X. Make a literary map of your region.

USING THE SOURCES OF INFORMATION

The librarian and your reading list will help you to find books about your own region or by local authors. The county and state librarian will add to the list. Most state libraries have a large collection of regional literature, thoroughly indexed and catalogued.

In addition to the library, there are many rich sources of regional information. A few are listed below. Investigate them. Add others.

ORGANIZATIONS

Automobile associations

State historical societies

Native Sons and Daughters

Chambers of commerce

State universities

Agricultural experiment stations

Writers' clubs

State railroad and highway commissions

State Forest Protective Association

State and Federal Departments of Agriculture and Mineralogy

Manufacturing plants (Advertising departments)

United States Weather Bureau and Census Bureau
 Travel bureaus
 Publishing companies

PERIODICALS

The National Geographic Magazine (Attention of School Service Department)

The managers will make up, on request, a bulletin of any regional material that has appeared in their pages.

Scholastic, New York, N. Y.

This magazine publishes *The Scholastic Travel Book* in special editions, one for each region.

The Science News-Letter

Science Service, Inc., Washington, D. C.

American Magazine of Art

Natural History

Travel

Regional magazines (For example, *Sunset Magazine* and local educational magazines)

SPECIAL PROGRAM AIDS

MacKaye, Percy	<i>School Festivals</i>	
McKeown, Harry C. . . .	<i>Assembly and</i>	<i>Auditorium</i>
	<i>Activities</i>	
The H. W. Wilson Company	<i>Lantern Lists</i>	
Ward, Beatrice	<i>Creative Dramatics</i>	

REVIEW OF FUNCTIONAL GRAMMAR AND PUNCTUATION

AVOIDING SENTENCE FRAGMENTS

I. What is the matter with the following groups of words?

The big bad wolf	came to a bad end
A man of determination	is bound to succeed

In the first group we ask: What about it? What happened to him? No assertion is made. In the second group we want to know *who* came to a bad end, *who* or *what* is bound to succeed. The word groups do not make sense. They are not sentences, but sentence fragments.

One of the best ways to recognize a sentence fragment is to test the group of words to see whether it has the two parts necessary for the complete expression of a thought. These two parts are the subject, the part *about which something is said*, and the predicate, the part that does the *stating, commanding, requesting, asking, or exclaiming* about the subject. Study these two parts in the illustrations given below.

A sentence in which the predicate *states* something about the subject or gives a *command* or makes a *request* is called a **declarative sentence**.

Subject

Predicate

- | | |
|------------------------------|-------------------|
| 1. The boys in our block | formed a club. |
| 2. (You, <i>understood</i>) | Come and join us. |

A sentence in which the predicate *asks* something about the subject is called an **interrogative sentence**.

Subject

Predicate

- | | | | |
|----------------------|------|--------|------|
| 3. What did they do? | they | did do | What |
|----------------------|------|--------|------|

A sentence in which the predicate *exclaims* something about the subject is called an **exclamatory sentence**.

Subject

Predicate

- | | | | |
|-------------------------------|------|-----|------------------|
| 4. What a good time they had! | they | had | What a good time |
|-------------------------------|------|-----|------------------|

You notice that each one of these groups of words contains a **verb**, the *word that asserts* the action or being in the sentence. This verb and the words that complete its meaning make up the complete predicate.

You notice also that in each sentence there is a word or a group of words that answers the question formed by putting *Who* or *What* before the verb — *Who* formed a club? *Who* did what? *Who* had a good time? The words that answer these questions make up the complete subject.

The one exception to the rule that a group of words, to be a sentence, must have both a subject and a predicate expressed is shown in sentence 2. In the command, the subject is usually omitted, for everyone understands that it is *you*.

II. Determine which of the following groups of words are complete sentences by finding, first, the verb; second, the complete subject, the words that answer the question formed by placing *Who* or *What* before the verb; and, third, the complete predicate, including all the words necessary to complete the meaning of the verb.

1. Mary and John found their way without difficulty.
2. The boys in that very interesting club.
3. The scientists gathered materials from many sources.
4. Will the girls of your class attend the game?
5. How happy the winners of the prizes must feel!
6. Am very happy about your concert success.
7. Two girls just learning to ride bicycles.
8. Will your cousin Paul join our club?

III. Such sentence fragments as "*When* they sold their house" and "*While* his brother was away" often cause trouble. They do have both a subject and a predicate, but they do not make sense alone. Each of these groups of words is introduced by a word that obviously makes the group a part of another, larger group. Such word groups are called **subordinate clauses** or **dependent clauses**. They are explained on page 356.

USING VERBS

MAKING VERBS AGREE WITH THEIR SUBJECTS

Are you always sure which verb is correct — *is* or *are*, *was* or *were*, *has* or *have*, *goes* or *go*?

I. In each of the following sentences the italicized word is the verb. It expresses the action or asserts what someone or something is or appears to be. The word marked *ss* in each sentence is the simple subject, the one word in the complete subject that answers the question formed by placing *Who* or *What* before the verb. Study these sentences carefully:

1. A little ^{*ss*} girl *was* beside me.
2. The ^{*ss*} girls *are* leaders in our class.
3. In her excitement the old lady ^{*ss*} *has dropped* her book.

The subject must be something — whether living or inanimate, material or imaginary — about which the verb can assert or ask something. Most simple subjects are words that name persons or things; that is, they are *nouns*, for a word that names a person or a thing is called a noun.

Nouns. girl man cards success virtues

A noun that names only one person or thing is in the **singular number**; a noun that names two or more persons or things is in the **plural number**. (For the formation of plurals, see pages 462 and 463.)

II. Frequently the simple subject is not a noun but a **pronoun**, a word that stands for a noun. The noun for which the pronoun stands is the **antecedent** of the pronoun.

A pronoun is singular if it stands for a singular noun, and plural if it stands for a plural noun. Usually the form of the pronoun itself shows whether it is singular or plural, but if not, we must find its antecedent. *He*, *she*, *it*, and *I* always have singular antecedents; *we* and *they* always have plural

antecedents; *you, who, which, and that* may have either singular or plural antecedents.

Note that when the subject represents one person or thing, the verb is *is, was, has, goes, or the like* — some form that ends in *s* — and that when the subject represents more than one person or thing, the verb is *are, were, have, go, or the like* — some form that does not end in *s*. This is always true (except when the subject is *I* or *you*) of verbs that assert present action or existence and of the verb *has (have)*. We say that the subject representing *one person or thing* is in the singular number, and that it requires the *s* form (singular) of the verb. Subjects representing *two or more persons or things* — and the verbs that go with them — are in the plural number.

The pronouns *I* and *we*, representing the speaker, are said to be in the first person; *you*, representing the person or persons addressed, is in the second person; and all nouns and other pronouns are in the third person. The verb that goes with each of these subjects must agree with it in person.

Study the following conjugation:

PRESENT TENSE

	Singular	Plural
First person:	I go	We go
Second person:	You go	You go
Third person:	He goes	They go

When words intervene between the simple subject and the verb

III. Study carefully the following correct sentences. The simple subjects are marked *ss*. Notice the words directly preceding each verb. Give special attention to the groups introduced by *as well as* and *together with*. With what word does the verb agree?

- ^{ss} 1. Fido, as well as the larger dogs, *is* in the kennel.
- ^{ss} 2. The farmers in our section *have planted* their crops already.
- ^{ss} 3. Joan, together with her sisters, *was forbidden* to go.

Words standing between the simple subject and the verb have no effect on the verb ; it must still agree in number with the simple subject.

When the verb precedes the subject

IV. Mistakes in agreement occur often in sentences in which the subject is preceded by the verb. Particularly troublesome are sentences beginning with such words as *there is*, *where is*, and *are there*.

Find the subject in each of the following sentences and prove that the verb is correct. Ask, "*Who* have seen?" "*Who* or *what* dashes?" and so on.

1. *Have* they *seen* their friend lately?
2. Down the street *dashes* the frightened pig.
3. *Were* there any indications of a storm?
4. There *are* more mistakes than ever.
5. Where *is* the last page of the story?

When the subject is compound

V. Sometimes the subject of a sentence is **compound**; that is, it consists of two or more subjects joined by such connecting words as *and* and *or*. Do you know when to use a singular verb with a compound subject and when to use a plural verb?

Study the compound subjects in the following correct sentences, and notice the verb form used with each:

1. John and James *were chosen* to go.
2. Either John or James *is* to go.
3. The spider and the snake *were fighting*.
4. Solid geometry and trigonometry *are* easy courses for me.
5. Neither Bob nor John *was able* to identify the man.
6. Neither Mary nor her sisters *are* at home.

A compound subject the parts of which are joined by *and* is plural and takes a plural verb. If the parts of a compound subject are singular and are joined by *or* or *nor*, the subject is singular and takes a singular verb. If a singular and a plural subject are joined by *or* or *nor*, the verb agrees with the nearest subject.

When the subject is a word like *each*, *either*, *everybody*, or *somebody* or a word modified by *each*, *either*, *every*, and so on

VI. In the following correct sentences study carefully the verbs and the simple subjects with their *modifiers*, if they have any. In which number are all the verbs? What is true in each case concerning the subject?

1. Each student ^{ss} *is expected* to contribute to the discussion.
2. ^{ss} Either of the boys *is equipped* with a notebook.
3. ^{ss} Neither of her brothers *has offered* to help.

When such a word as *each*, *either*, or *neither* is the subject or a modifier of the subject, the verb must be singular. All such words as *anyone*, *anybody*, *somebody*, *someone*, *everyone*, and *everybody* should be regarded as singular. But *none*, although originally a contraction of *no one*, usually takes a plural verb, as in the sentence below. When we wish a real singular, we use the original *no one*.

^{ss} None of the girls *enjoy* reading such trash.

When the subject is plural in form but singular in meaning

VII. In the following correct sentences all but one of the subjects are plural in form but clearly singular in meaning. Do the verbs agree with the forms or with the meanings?

1. ^{ss} Civics *was* difficult for the instructor to teach.
2. ^{ss} News *is* scarce this week.
3. ^{ss} Mathematics *has* always been an easy subject for me.
4. ^{ss} Two thirds of the milk *is sold* in the city.
5. ^{ss} Two thirds of the cases *are* fatal.
6. ^{ss} Ten cents *was* a high price for that candy bar.
7. ^{ss} Athletics *is* a part of every school curriculum.

Subjects plural in form but singular in meaning take a singular verb.

In sentence 4 on page 451, *two thirds* is singular because the *milk* is considered a unit; but in sentence 5 *two thirds* is plural because it evidently includes more than one case. Some people consider *athletics* a plural subject, also.

When the subject of the verb is a relative pronoun

VIII. In each of the following sentences, the relative pronoun *who*, *which*, or *that* is the subject of the italicized verb. Notice that the number of the verb in each case agrees with the number of the antecedent of the pronoun subject.

1. The men *who are singing* are amateurs.
2. The boat tosses at the mercy of the waves, *which are growing* higher.
3. The girls ignored the thorny bushes *which were tearing* their dresses.
4. The paintings *that were* so dear to her were burned.

Usually the antecedent of a relative pronoun comes just before it. In the sentence "Dick was the only *one* of the boys *who* was able to talk," however, *who* clearly refers to *one* and not to *boys*. This is quite different from such a sentence as "Mabel is one of the best *editors who* have directed our paper."

USING THE RIGHT TENSES OF VERBS

Do you know how to make the verb express exactly the time of the action you are recounting? Did the action occur yesterday or just any time before the present? Has it been completed or is it still continuing? Was it completed just now or before some definite past time? Or is the action still to take place — at some time in the future? There is a form of the verb to express each of these shades of meaning.

Study the times indicated by the italicized verbs below:

1. When Kenneth and Regina *entered* our school in September they *had* never *attended* a graded school, but they *had*

studied algebra and Latin at home. 2. Most of the time they *have ridden* their bicycles to school, but now that there *is* snow they *are driving* their father's car and often *arrive* at eight o'clock. 3. They *will use* their bicycles again during the spring. 4. By the end of the school year they *will have traveled* 1500 miles back and forth.

Entered in sentence 1 asserts action occurring at a *definite past time*, a certain day in September, and is said to be in the past tense. Definite past time might also be indicated by the *emphatic past form*, *did enter* (used for emphasis or when *not* modifies the verb). The past tense is appropriate whenever the speaker thinks of the action as occurring at a definite past time, whether he names that time or not.

Have ridden in sentence 2 expresses action in the past continuing up to the present. If the sentence were "They *have* sometimes *ridden* their bicycles to school," the same verb would be correct, but the verb would then express action at an indefinite past time — *any* time between the time they entered school and the present.

Verbs which refer to indefinite past time or to action continuing up to but not including the present are in the present perfect tense. The name of this tense means "completed (perfect) at the present time."

Is, in sentence 2, merely asserts a present fact. *Are driving* is a progressive form showing present time. In this case it indicates a habitual action rather than an action actually going on at the present instant. *Arrive* is a simple form showing present time and here, like *are driving*, asserting habitual action. The *emphatic present forms* (used for emphasis or with *not*) would be *do drive* and *do arrive*.

Verbs in the present tense show present time.

Will use in sentence 3 asserts action to come. Verbs showing simple future time are in the future tense. The *emphatic future* (rare) is *shall use* with subjects in the second person or in the third person and *will use* with *I* or *we*. The progressive future is *will be using*.

Will have traveled (sentence 4, page 453) asserts action completed before some definite future time — in this case, the end of the year. Verbs expressing action completed (perfect) at or before some definite future time are in the future perfect tense.

USING THE RIGHT PARTS OF VERBS

Do you know which sentence in each of the following pairs is correct? Why is one correct and the other incorrect?

- | | |
|------------------------------|-----------------------------|
| 1. (a) He did the work well. | 2. (a) He has did his best. |
| (b) He done the work well. | (b) He has done his best. |

Forming past and perfect tenses correctly

I. The past tense and the past participle of most verbs are formed by adding *d* or *ed* to the present; *used*, *walked*, *pleaded*. Such verbs are called **regular verbs**.

Sometimes final *ed* is pronounced *d*, sometimes *t*, and sometimes *ed*.

These verbs rarely give trouble unless they are confused with verbs that are not regular. There is a little danger of leaving off the *ed* occasionally through careless enunciation and saying *ask* for *asked* and *start* for *started*. Some people curiously add two endings to form the past of *attack* and of *drown*, which should be simply *attacked* and *drowned*. Other regular verbs whose past tenses should be pronounced distinctly are *wish*, *talk*, *climb*, *help*, *drag*, and *act*.

II. A number of common verbs do not form the past tense and the past participle by adding *d* or *ed* to the present tense, but in a variety of other ways. Such verbs are called **irregular verbs**.

The *present*, the *past*, and the *past participle* are called the **principal parts** of a verb, because from these three forms all the other forms are made.

The perfect tenses of verbs are formed by combining *has* (*have*), *had*, or *will have* with the past participle.

III. Learn the principal parts of any irregular verb in the use of which you make mistakes. Then practice, remembering that the *past tense form* is *always* used alone and that the *past participle* should *never* be used alone as a verb.

It will help you when practicing on any troublesome verb to supply the words *Today I* before the present tense, *Yesterday I* before the past tense, and *Sometimes I have* before the past participle, thus:

Today I *go*.

Yesterday I *went*.

Sometimes I *have gone*.

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>	<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
am	was	been	leave	left	left
become	became	become	let	let	let
begin	began	begun	lie	lay	lain
break	broke	broken	lose	lost	lost
bring	brought	brought	ring	rang	rung
burst	burst	burst	rise	rose	risen
catch	caught	caught	run	ran	run
choose	chose	chosen	say	said	said
come	came	come	see	saw	seen
do	did	done	set	set	set
draw	drew	drawn	shake	shook	shaken
drink	drank	drunk	sing	sang	sung
drive	drove	driven	sit	sat	sat
eat	ate	eaten	speak	spoke	spoken
fall	fell	fallen	spring	sprang	sprung
fly	flew	flown	steal	stole	stolen
freeze	froze	frozen	swim	swam	swum
get	got	got	take	took	taken
give	gave	given	teach	taught	taught
go	went	gone	tear	tore	torn
grow	grew	grown	think	thought	thought
know	knew	known	throw	threw	thrown
lay	laid	laid	wear	wore	worn
lead	led	led	write	wrote	written

IV. Whenever you are in doubt about the principal parts of any verb, consult the dictionary. The present form is the one by which the dictionary lists all verbs. The past tense and the past participle always follow directly.

USING MODIFIERS

MODIFIERS, PHRASES, AND PREPOSITIONS

I. Read the following narrative. Try to determine why it is so uninteresting. Perhaps you can see what is needed to make it acceptable.

I watched Chubby. The bear smelled honey and wanted it. He faced the wind and advanced. The odor became stronger. Chubby saw the hives. He approached the hives, but he hesitated. He retreated and advanced. He lifted a top. The bees swarmed out. They attacked Chubby and stung him. He ran and reached a creek and cooled his snout.

Here is one revision of the story above. Is it better? If so, why? What changes have been made?

From my perch in the apple tree I watched Chubby curiously. The young bear evidently smelled the honey in our orchard hives, and he wanted it badly. Instinctively he faced the wind and advanced with his nose thrust forward. The exciting odor became stronger, and soon Chubby saw the hives. At first he approached rapidly, walking on his hind feet. Then, seeing the bees and hearing them hum, he retreated on all fours; but shortly he advanced again. He clumsily lifted the top of the first hive. Instantly a thousand bees swarmed out in a boiling cloud. Like a living tornado they attacked Chubby and stung him about the eyes, on his tender nose, and even in his ears. Away he ran like a whipped cur to the creek, a hundred yards away, and cooled his burning snout.

This story makes much clearer pictures in your mind because modifiers have been added to the subjects, verbs, and objects. For example, *watched curiously* is more definite than merely *watched*; *curiously* changes the meaning of *watched*, or, as we usually say, *modifies watched*. So, also, *young* changes the meaning of *bear* almost as much as changing the word *bear* to *cub* would. *Rapidly* modifies *approached* by telling *how* he approached; the verb would have a considerably different meaning if it were modified by *slowly*. The word *bees* becomes more interesting when it is modified by *a thousand*.

II. *With his nose thrust forward* modifies *advanced* much as *rapidly* modifies *approached*, by showing *the manner* or *how*. Note that this whole group of words is used as a single modifier. Similarly, *in our orchard hives* modifies *honey* by showing where the honey was and thus singling it out from all the honey in the world.

A group of words used as a single modifier, if it does not have a subject and a predicate, is called a phrase.

III. How do you decide whether to say "Caroline marched *into the room*" or "Caroline marched *in the room*"? "Edith got the powder *from Nancy*" or "Edith got the powder *off Nancy*"?

The phrase *into the room* or *in the room*, which modifies *marched*, consists of two parts: the noun *room*, and *in* or *into*, which shows the relation between *room* and *marched*. We say *into the room* if Caroline *marched* from outside the room through the door. If Caroline was inside the room and *marched* around the room without leaving it, we say *in the room*.

In the same way either *off* or *from* will show the relation between *got* and *Nancy*. If Nancy had the powder and Edith got it, *from* expresses the relation between *got* and *Nancy*. Only if the powder was *on* Nancy and Edith picked it off or brushed it away would *off* express the relation.

A word that shows the relation between a noun or a pronoun and some other word in the sentence, called its *object*, is a preposition. (See also page 467.)

Prepositions are usually small words, but they are very important. Be careful to see that you use the right preposition to express the relationship you mean.

ADJECTIVES AND ADVERBS

I. If you were reading the following paragraph aloud, to which of the words with blanks at their ends would you add *ly*?

Our swift—pursuit plane was rapid—overtaking the enormous—large bomber. We sure—would soon be right over the bomber

and could quick- shoot it down. But sudden- our engine began to sputter uneven-, and the motion of the plane became jerky-. Instant- we turned back toward our own lines, for we knew we should be real- lucky if we safe- escaped the numerous- antiaircraft guns which now began to shell us vicious-. Rodney looked calm-, but he says now that he was bad- frightened.

The first sentence of this paragraph should read :

Our *swift* pursuit plane was *rapidly* overtaking the *enormously* large bomber.

The italicized words are all modifiers. *Swift* modifies the noun *plane*. *Rapidly* modifies the verb *was overtaking*. *Enormously* modifies the word *large*, which itself modifies the noun *bomber*. Study the following definitions and then tell why the forms *swift*, *rapidly*, and *enormously* are correct:

(1) Modifiers of nouns and pronouns are called **adjectives**.

(2) Modifiers of verbs are called **adverbs**.

(3) Modifiers of adjectives and adverbs are called **adverbs**.

We may sum up the matter of modifiers by saying that modifiers of nouns and pronouns are adjectives, and that all other modifiers of any kind are adverbs.

II. Some of the doubtful words in the paragraph above link the adjective to the subject. In "the motion of the plane became jerky," *jerky* does not change the meaning of *became*; rather, it describes the subject, *motion*, and the verb *became* is almost an equals sign, like *was*. In the last sentence of the paragraph *looked* is similarly a link between the subject, *Rodney*, and *calm*, which describes Rodney.

A word standing in the predicate but describing the subject is called a **predicate adjective**.

A verb that links a subject and a predicate adjective (like *be*, *become*, *remain*, *grow*, *seem*, *appear*, *look*, *feel*, *sound*, *smell*, *taste*) is called a **linking verb**.

The italicized words below are predicate adjectives:

Hilda was always *neat*. The captain seemed *hopeful*.

In the following sentence, however, *handsomely* is an adverb, not a predicate adjective:

Fern was dressed *handsomely*.

When you are in doubt about a modifier following a verb, ask yourself whether it describes the subject. If it does, it should be a predicate adjective; otherwise it should be an adverb.

III. You have no doubt noticed that most adverbs are formed from adjectives by adding *ly*. If the adjective ends in *le*, the adverb is formed by adding *y* in place of the final *e*.

Sometimes, however, the adverb form is quite different from the adjective form. For example, the adverb corresponding to *good* is *well*.

A few words may be either adjectives or adverbs; for example, *ill*, *fast*, *hard*, *slow*, *loud*, and *quick*. (*Slowly*, *loudly*, and *quickly* are now more often used for the adverbs.)

The degrees of adjectives and adverbs

IV. Which of the expressions in these parentheses are correct?

1. This cake is (richer, more rich) than yesterday's was.
2. The (beautifullest, most beautiful) painting in the exhibit is of a baby.
3. The dress that Margaret wore to the party was (prettier, more pretty) than her sister Jane's.
4. If you are talking about Rudolph and Henry, I think Henry is the (handsomer, handsomest) of the two.

When we say "Winesaps are sweet," the simple adjective *sweet* is said to be in the positive degree. If we add, "Jonathans are sweeter," *sweeter* is in the comparative degree, because it is used to compare one thing with another. In "The Delicious is sweetest of all," *sweetest* is in the superlative degree. The word *superlative* comes from the Latin *super*, meaning "above," and *latum*, meaning "carried"; hence anything described by a superlative is "carried above" all others.

We make the comparative form of one-syllable adjectives and of most two-syllable ones by adding *er* to the positive form, and the superlative by adding *est*. Adjectives of three or more syllables and some of two syllables are compared by prefixing *more* and *most*.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
ripe	riper	ripest
dark	darker	darkest
big	bigger	biggest
lovely	lovelier	loveliest
pretty	prettier	prettiest
happy	happier	happiest
faithful	more faithful	most faithful
becoming	more becoming	most becoming

A few adjectives are compared irregularly :

good	better	best
bad	worse	worst
little	{ less { littler	{ least { littlest

Most adverbs are compared by prefixing *more* and *most*.

quickly	more quickly	most quickly
neatly	more neatly	most neatly

The adverb *badly* and a few one-syllable adverbs have the same comparatives and superlatives as the corresponding adjectives.

well	better	best
fast	faster	fastest

Many people insist that we should never use the superlative unless there are at least three persons or objects to be compared. They say, quite correctly, that the comparative is sufficient when only two are compared. If your use of verb and pronoun forms is correct, you may well give some thought to avoiding the superlative when comparing only two objects. The superlative in such comparison is not illogical, however. It has often been used by good writers and speakers.

COMMON AND PROPER NOUNS AND PROPER ADJECTIVES

I. Which words in the following letter should begin with capital letters? Write the answers for each line on a separate sheet of paper beside the number of the line. If there is no capital in the line, write *No capital* beside the number.

1. 4567 union avenue
2. chicago, illinois
3. february 22, 19—
4. Dear howard,
5. I'm sitting with my south window open because the
6. temperature outdoors is 55° and the least bit of steam
7. makes the office too warm. Imagine washington's
8. birthday like that! We frequently have zero spells as
9. late as the first of march. Perhaps we shall have snow on
10. the fourth of july this year. The newspaper stories about
11. the russian scientists say that there is an early spring at
12. the north pole. The weatherman must be so interested
13. in affairs in the far east that he is neglecting his weather.
14. Have you read dale carnegie's *how to win friends and*
15. *influence people*? It reminds me a little of marden's *win-*
16. *ning out* that father used to read to us. Both catholic
17. priests and baptist ministers are recommending it, but
18. sinclair lewis makes fun of it.
19. Here comes a client! More another day.
20. Your brother,
21. bill

II. We usually divide nouns into two classes:

(1) A common noun is a word that names one or more of a class of persons, places, or things.

(2) A proper noun is a word that names a particular person, place, or thing. Proper nouns begin with capital letters.

Common Nouns

day
boy
holiday
country

Proper Nouns

Monday
Edward
Christmas
Great Britain

III. Adjectives formed from proper nouns are called **proper adjectives**. They begin with capital letters.

Spanish

Hamiltonian

English

Thanksgiving dinner

PLURALS AND POSSESSIVES

I. Copy the incomplete words in the following sentences and complete them correctly:

1. Please cut the potato- in hal-, so that they will cook quickly.
2. Both hydrogen and oxygen are colorless gas-.
3. Our orchestra uses two piano-.
4. The boy- shoes were too small for him.
5. Ben, the farmer- boy, bought twenty shee- with his year- savings.
6. You see that the storm- path curved north.
7. Many girls enjoy boy- books.
8. Electricity presents many puzzling phenomen-.
9. We saw no buffalo-, but we found two complete deer- skeletons with their horns locked.
10. This store sells lad- and child- clothing.

II. As you learned on page 448, a noun that names only one person or thing is in the **singular number**; a noun that names more than one person or thing is in the **plural number**. The plurals of nouns are formed in the following ways:

(1) Most nouns form the plural by adding *s* or *es* to the singular.

book, books fox, foxes solo, solos chief, chiefs

(2) Nouns ending in *y* preceded by a consonant form the plural by changing *y* to *i* and adding *es*. Some nouns ending in *o* add *es*.

baby, babies potato, potatoes lady, ladies

(3) Some nouns ending in *f* or *fe* form the plural by changing the *f* or *fe* to *ve* and adding *s*.

calf, calves knife, knives loaf, loaves

- (4) Some nouns havè only a plural form.

scissors ashes trousers tongs

- (5) Some nouns have a plural form but a singular meaning. They take singular verbs.

news mathematics physics

- (6) Hyphenated compound words form their plurals in various ways, which must be learned individually.

sons-in-law vice-presidents jack-in-the-boxes

- (7) A number of our commonest nouns form their plurals in irregular ways, which must simply be learned. Because they are common, you already know most of these plurals. Here is a list of the more important ones:

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
man	men	ox	oxen
woman	women	sheep	sheep
child	children	deer	deer
brother	brothers ¹	fish	fish ²
goose	geese	foot	feet
mouse	mice	salmon	salmon

III. A noun shows possession by the use of an apostrophe.

- (1) The possessive singular is formed by adding an apostrophe and s ('s) to the singular form of the noun.

boy, boy's girl, girl's James, James's

- (2) The possessive plural is formed by adding 's to a plural that does not end in s and an apostrophe only to a plural that ends in s.

men, men's children, children's sisters, sisters'
boys, boys' ladies, ladies' dogs, dogs'

USING PRONOUNS

MAKING PRONOUNS AGREE WITH THEIR ANTECEDENTS

Singular or plural number

Does the number of the pronoun depend on the word it refers to or on the word it modifies?

¹Sometimes *brethren* is used, especially in reference to the members of religious societies. ²When *kinds* of fish are meant, the plural is *fishes*.

I. In each of the following sentences, notice the number of the bold-faced word referred to by the italicized pronoun:

1. The little girl carried *her* newest dolls.
2. The speaker explained *his* drawings very well.
3. The women announced *their* decision yesterday.
4. Many boys carry *their* belongings in bags.
5. The pail was filled to *its* brim.

The noun for which the pronoun stands is the antecedent of the pronoun. If its antecedent is singular, the pronoun must be singular, too. If its antecedent is plural, the pronoun must be plural, also.

II. In the following sentences, you will notice that each antecedent requires a singular pronoun. Why do such antecedents always require singular pronouns?

1. Everybody has *his* own likes and dislikes.
2. Nobody must refuse to do *his* share of the work.
3. Anyone may enter *his* name in the contest.
4. Someone should offer *his* services.
5. Each must do *his* part.

Such words as *anyone*, *anybody*, *each*, *either*, *neither*, *someone*, *somebody*, *everyone*, and *everybody* are singular, and a pronoun referring to one of them must be singular, too.

III. Decide, in each of the following sentences, why a feminine or a masculine pronoun is used:

1. The old man had dropped *his* cane.
2. The little girl showed *her* dress.
3. The young woman began *her* song.
4. The housewife had finished *her* shopping.
5. The salesman had reached *his* quota.

Nouns naming males are in the masculine gender; nouns naming females are in the feminine gender; and nouns naming sexless objects are in the neuter gender.

Eight of our commonest pronouns — *he*, *his*, *him*; *she*, *her*, *hers*; and *it*, *its* — also have gender. *He*, *his*, and *him* are masculine and represent masculine antecedents. (But see page 465.) *She*, *her*, and *hers* are feminine and represent feminine antecedents. *It* and *its* are neuter and represent

neuter antecedents. Pronouns always agree with their antecedents in gender.

IV. In each of the following sentences, what is the antecedent of the pronoun? What is the gender of the pronoun? What conclusion do you reach?

1. Anyone may do as *he* wishes.
2. Each student did *his* part.
3. If someone comes, tell *him* we went early.
4. Everybody in the class must hand in *his* report.

When the gender of a singular antecedent is indefinite, the masculine pronoun is used as being less awkward than *he* or *she*, *his* or *her* (*hers*), or *her* or *him*. The use of the plural forms *they*, *their*, and *them* to avoid this difficulty (since the plurals do not show gender) is incorrect, because these pronouns would not agree with their antecedents in number.

USING THE CORRECT CASE FORMS OF PRONOUNS

Are you always sure whether to use *I* or *me*? *he* or *him*? *she* or *her*? *we* or *us*? *they* or *them*? *who* or *whom*? If not, the following sections will prove helpful.

I. In each of the following sentences, how is the pronoun used? List the different forms, singular and plural, that are used as *subjects*.

1. *He* sang in the choir.
2. *She* did her work well.
3. *I* am about to go.
4. *They* must remain.
5. *We* are the only ones left.
6. *You* are the leader.

The subject forms of the personal pronouns are *I*, *you*, *it*, *he*, *she*, *we*, and *they*. Pronouns used as subjects are in the nominative case and have the nominative (subject) form.

Sometimes, when the subjects are compound, mistakes are made in the cases of pronouns. Read aloud the following correct forms, concentrating on both members of the subject:

1. *He* and *I* sing in the choir on Sundays.
2. *She* and *he* carried their responsibility well.
3. Verne and *I* are the only ones left.
4. Both *they* and *we* want the one room available.

Care must be taken to have *both* pronoun members of a compound subject in the nominative (subject) form.

II. What is the verb in each of the following sentences? What is the relationship of the italicized pronoun to the verb? What is the case of the pronoun?

1. The dog followed *me* down the street.
2. I saw *him* in the next room.
3. The teacher excused *her* from the assignment.

In each of these sentences the action of the subject, expressed by the verb, passes over to the pronoun. A verb through which the action passes from the subject to another word in the sentence is a transitive verb. (The Latin *transit* is literally translated, "It passes across.") The word to which the action passes, the receiver of the action, is the object of the verb. To find the object of a verb, ask the question made by placing *whom* or *what* after that verb: "The dog followed *whom* or *what*?" The answer to this question is the direct object of the verb.

Another kind of object is illustrated by the word *me* in the following sentence:

Mother gave *me* the book.

In this sentence the word *me* is inserted between the verb *gave* and its direct object *book* to show *to whom* Mother gave the book. Such a word, which tells, without use of a preposition, *to whom* or *for whom* an action is done, is called an indirect object. Remember that you can always place *to* or *for* before an indirect object.

A noun or a pronoun used as either direct or indirect object is said to be in the objective case. *Me*, *him*, *her*, *us*, *them*, and *whom* are objective forms.

In the case of questions beginning with *who* (or *whom*) or of clauses introduced by *who* (or *whom*), it is sometimes helpful to rearrange the sentence, in order to find the object.

	<i>Subject</i>	<i>Verb</i>	<i>Object</i>
Whom did you see?	you	did see	Whom

III. Notice the difference in use and form between the pronouns in the following sentences:

1. The visitor saw *her* in the garden.
2. The visitor was *she*.

In the first sentence *her* names the receiver of the action expressed by the verb *saw*. Therefore the objective form, *her*, is correct. In the second sentence the pronoun *she* names the same person as the subject. Therefore the nominative form *she* is correct.

A noun or a pronoun that completes the verb by naming the subject is called a **predicate nominative**.

If the predicate nominative is a pronoun, it must have the nominative form, as *I*, *he*, *she*, *they*, or *we*.

Verbs that require predicate nominatives or predicate adjectives (page 458) to complete their meanings are called **linking verbs**.

IV. How are the pronouns used in the following sentences? What is the form of the pronoun in each sentence?

1. The choice lay between *us*.
2. The money was divided among *them*.

In each sentence above, the pronoun is the *object of a preposition*. The object of a preposition is the noun or the pronoun whose relation to some other part of the sentence is shown by the preposition. (See page 457.)

Like the objects of verbs, the objects of prepositions are in the objective case. If the object is a pronoun, it must have the objective form — *me*, *him*, *her*, *us*, *them*, or *whom*.

V. Here are some kinds of sentences that may trip you up:

1. Did you see John and *me* at the play?
2. It must have been either *you* or *he*.
3. The choice lay between *her* and *me*.

A good way to make sure that you have the right form of the pronoun in a compound is to drop the rest of the compound and see what form of the pronoun you would then use.

She gave it to John and *me*.

She gave it to *me*.

CONCISENESS AND FORCE

ACTIVE OR PASSIVE VOICE?

I. Study the following sentences. In which one of each pair do the people stand out more vividly? Which one of each pair gives you a sense of action?

1. (a) A meeting *was held* by the Science Club.
(b) The Science Club *held* its meeting.
2. (a) The ball *was punted* seventy yards by the fullback.
(b) The fullback *punted* the ball seventy yards.
3. (a) The stool *was kicked* over by the boy.
(b) The boy *kicked* over the stool.

You will note that in the first sentence of each pair the subject is passive. It is subjected to the action. In these sentences the verbs, made up of *was* and the past participles of the main verbs, are in the *passive voice*.

In the second sentence of each pair the subject acts, the effect being stronger. These verbs are in the *active voice*.

A verb that represents the subject as being acted upon is in the *passive voice*.

A verb that represents the subject as acting is in the *active voice*.

II. In the following sentences the verbs are all in the passive voice. What is the tense of each verb? Can you describe how the passive verb is formed in each of the tenses?

1. The flag *is raised* every morning by the school engineer, as it *has been raised* every day since 1910.
2. A truck which *had been struck* by a train *was towed* into the garage.

To form the passive voice of a verb in any tense, use the past participle of that verb with the required tense of the verb *be*.

To change a sentence from the passive voice to the active, place the doer of the action in the subject position and make the required change in the verb.

	<i>Passive</i>	<i>Active</i>
PRESENT:	<i>is struck</i>	<i>strikes</i>
PAST:	<i>was struck</i>	<i>struck</i>
PRESENT PERFECT:	<i>has been struck</i>	<i>has struck</i>
PAST PERFECT:	<i>had been struck</i>	<i>had struck</i>
FUTURE:	<i>shall be struck</i>	<i>shall strike</i>
FUTURE PERFECT:	<i>shall have been struck</i>	<i>shall have struck</i>

CONCISENESS BY MEANS OF APPOSITIVES

I. Study the form of each of the following sentences. What is the change made in the second version?

- (a) This is Mr. Smith, who is manager of the local plant.
(b) This is Mr. Smith, manager of the local plant.
- (a) Mr. and Mrs. Hardy, who live near us, have just bought a trailer.
(b) Mr. and Mrs. Hardy, our neighbors, have just bought a trailer.
- (a) George Brown, who is to be the speaker for today, just came in.
(b) George Brown, the speaker for today, just came in.

The clause in each (a) sentence was replaced in the (b) sentence by a phrase.

A noun that stands after another noun and explains it is an appositive. Such a noun with its modifiers forms an appositive phrase.

II. Study the following sentences in the same manner, noting the changes in the revised versions. Would the shorter form always be preferable?

- (a) Mr. Jones was here this morning. He is our lawyer.
(b) Mr. Jones, our lawyer, was here this morning.
- (a) Have you met our new president? His name is Lawrence Gray.
(b) Have you met our new president, Lawrence Gray?
- (a) My cousin has just gone to Mexico to represent his firm. He works for the United Airways.
(b) My cousin has just gone to Mexico to represent his firm, the United Airways.

In the (b) sentences in exercise II the change was effected by using an appositive to express the idea of a complete sentence. Appositives and appositive phrases are generally explanatory and could be left out without changing the meanings of the nouns or the pronouns they modify. Therefore they are usually set off by commas.

CONCISENESS BY MEANS OF PARTICIPLES

I. Study each pair of sentences below to find the method used in the (b) sentence to effect conciseness:

1. (a) The girl who is standing near the door is the chairman.
(b) The girl *standing* near the door is the chairman.
2. (a) Bill and I, because we have bicycles, are usually the messengers.
(b) Bill and I, *having* bicycles, are usually the messengers.
3. (a) Phil Jones will play with the first team today. He has formerly been listed as a second-string man.
(b) Phil Jones, formerly *listed* as a second-string man, will play with the first team today.

Standing in sentence 1 (b) is evidently formed from the verb *stand*, and *having* in sentence 2 (b), from the verb *have*. They have some of the characteristics of verbs. For example, *having* has an object, *bicycles*, just like an ordinary verb. Yet *standing* is used as an adjective to modify *girl* and *having* is used as an adjective to modify *Bill and I*.

Forms of the verb that retain some verbal qualities but are used as adjectives are called **participles**.

Forms like *standing* and *having*, made by adding *ing* to the simple present form of the verbs, are **present participles**. They ordinarily are active, showing action done by the nouns or the pronouns they modify.

Listed in sentence 3 (b) is a **past participle**, a form which you have already learned as part of the perfect tense forms and as part of the passive voice.

As you learned on pages 454 and 455, the past participle is the third of the three principal parts of the verb.

Notice that past participles are frequently passive, showing action done *to* the nouns or the pronouns they modify.

II. In the following sentences you will find another situation in which the participle is used to secure conciseness. Study each pair to discover how this conciseness is effected.

1. (a) In the gift box we found several packages. They were beautifully wrapped in cellophane.
(b) In the gift box we found several packages *beautifully wrapped in cellophane*.
2. (a) The picture was presented to the school by the president. It had been selected by the club members.
(b) The picture, *selected by the club members*, was presented to the school by the president.
3. (a) Mr. Bennett will serve as the new chairman. He was elected at the last meeting.
(b) Mr. Bennett, *elected at the last meeting*, will serve as the new chairman.
4. (a) Mr. Gough's resignation surprised everyone. It was announced on the first of the month.
(b) Mr. Gough's resignation, *announced on the first of the month*, surprised everyone.

In each (b) sentence above a participial phrase has been used to replace the second sentence in the (a) group.

III. If the participial phrase is used as an identification tag, it is not separated from the noun or the pronoun it modifies by any kind of punctuation. (See sentence 1 (b), page 470.) If the phrase is merely an explanation, something that could be left out, it is set off by commas. (See sentences 2 (b), 3 (b), and 4 (b) above.)

CONCISENESS BY MEANS OF NOUN CLAUSES

Sentences 1 (a), 2 (a), 3 (a), and 4 (a) below and on page 472 are roundabout or actually unclear. What change has been made in 1 (b), 2 (b), and so on?

1. (a) Jack is honest. It shows in all his acts.
(b) *That Jack is honest* shows in all his acts.

2. (a) My point is this: we must have a chaperon.
(b) My point is *that we must have a chaperon*.
3. (a) What does Carl want? I wish I knew.
(b) I wish I knew *what Carl wants*.
4. (a) Jim had a firm belief. He thought a little learning to be dangerous.
(b) Jim had a firm belief *that a little learning is dangerous*.

The italicized expressions are all clauses used in the sentences as nouns might be used. Find the subject and the predicate of each clause. In 1 (b) the clause is the subject of the sentence; in 2 (b) it is the predicate nominative; in 3 (b) it is the object of the verb; and in 4 (b) it is in apposition with the object *belief*. Can you construct a sentence with a clause similar to the one in 3 (b), used as the object of a preposition instead of as the object of a verb?

A clause used as a noun is a **noun clause**.

CONCISENESS BY MEANS OF GERUNDS AND INFINITIVES

1. In the illustrations that follow, how is conciseness secured? How are the italicized parts used? Of what are they composed? Notice especially the words *doing*, *taking*, and *filing*.

1. (a) He has this reputation. He does his work well.
(b) He has a reputation for *doing his work well*.
2. (a) A child must take exercise. This is necessary for his health.
(b) *Taking exercise* is necessary for a child's health.
3. (a) Mary filed letters. That was her job.
(b) Mary's job was *filing letters*.

Doing in sentence 1 (b) is formed from the verb *do*. Like a verb, it has an object, *work*; and yet, since it is itself the object of *for*, it must be a noun. *Taking* in sentence 2 (b) has the object *exercise* and is itself the subject of the sentence.

Such words as *doing* and *taking*, formed from verbs and retaining some characteristics of verbs but used as nouns, are called **gerunds**.

You will notice in the following illustrations that gerunds may be modified by adjectives or by adverbs.

In the sentence "Hard plodding is necessary for success," *hard* is an adjective modifying the gerund *plodding*, which is the subject of the verb *is*.

In the sentence "Can you guarantee John's coming promptly?" *promptly* is an adverb modifying the gerund *coming*, which is the object of the verb *guarantee*. Notice that *John's* is in the possessive form.

II. In the sentences below, how is conciseness secured? How are the italicized parts used?

1. (a) It is my ambition that I may become a movie star.
 (b) *To become* a movie star is my ambition.
2. (a) Our first duty is that we shall be true to ourselves.
 (b) *To be* true to ourselves is our first duty.

You will observe that conciseness may be secured also by using infinitives, which are forms of the verb usually preceded by the preposition *to*.

After certain verbs, such as *bid*, *dare*, *do*, *hear*, *help*, *let*, *make*, *need*, the word *to* is commonly omitted.

An infinitive may be used as a noun, an adjective, or an adverb.

Anna wanted <i>to follow</i> the rule.	(Noun)
<i>To follow</i> this rule is difficult.	(Noun)
This is the rule <i>to follow</i> .	(Adjective)
This rule is hard <i>to follow</i> .	(Adverb)

EXPRESSING IDEAS IN THEIR PROPER RELATIONS

RELATIONS EXPRESSED BY MEANS OF CO-ORDINATE AND SUBORDINATE CONJUNCTIONS

The relation between the parts of an idea is often itself the most important part of the idea. The structure of a sentence, the way in which its parts are put together, either reveals or conceals the relation of its parts.

Try joining the two sentences below (1) by putting *because* or *since* before the first one (changing the period to a comma and making *E* a small letter); (2) by putting *although* before the first one; (3) by putting *and* between them; and (4) by putting *but* between them.

1. (a) My uncle and his family spend their vacations at the seashore.
- (b) Everybody in my family greatly prefers the high mountains.

The connectives *because*, *since*, and *and* fail to express the proper relation between the two statements, which is contrast. *Although* wrongly makes the first statement of less importance than the second. *But* is right because it shows contrast between two statements of equal importance.

A sentence that contains only one statement is a simple sentence.

The two sentences 1 (a) and 1 (b) above are simple sentences. Notice that a simple sentence can have only one subject and one predicate.

When statements are joined by a co-ordinate conjunction like *and*, *or*, or *but*, they constitute a compound sentence.

When you joined the two statements 1 (a) and 1 (b) above by *but*, you formed a compound sentence.

The statements are members of the compound sentence, and they are of equal importance; both remain grammatically independent.

Try to join these two statements by *and*, *but*, *or*, and *since*:

2. (a) A vacation in the mountains gives us a complete change from our daily living conditions.
- (b) Our home is on the coast.

And, *but*, and *or* all fail here. *Since* is right, but it must be put just before the second statement, because *Our home is on the coast* is the reason for the other statement. This makes the second statement subordinate to the first.

When two statements are joined by subordinate conjunctions like *since*, *because*, *when*, *if*, *although*, and *as*, the

statement before which the conjunction is placed becomes secondary to the other one. It no longer stands alone, but is subordinate to the independent or principal clause.

A sentence that contains a principal clause and one or more subordinate clauses is a **complex sentence**.

When you joined the statements in 2 (a) and 2 (b) on page 474 by *since*, you formed a complex sentence.

RELATIONS EXPRESSED BY MEANS OF RELATIVE CLAUSES

I. There is another way in which we make one statement a subordinate clause. It may be called a way of developing a subordinate clause within a principal clause.

Study the italicized word groups in the sentences below. You will see that they, as well as the principal clauses, have subjects and predicates.

1. The girl *who just spoke to you* is Louise Marson.
Subject *Verb*
2. Mr. Black needs a boy *who can drive a car*.
Subject *Verb*
3. The package *which came in this morning's mail* is Henry's.
Subject *Verb*
4. I have read most of the books *which were listed*.
Subject *Verb*

Notice especially the words in bold-faced type. Each of these words is a pronoun. The antecedent of that pronoun is the word (usually a noun) which the subordinate clause modifies.

Pronouns that relate the clauses in which they stand to their antecedents are called **relative pronouns**.

Clauses joined by relative pronouns to nouns or pronouns which they modify are **relative clauses**.

In the four sentences above, the relative pronouns are all subjects of the relative clauses. A relative pronoun can, however, be the object of a verb or the object of a preposition. *Whom* is the objective form of *who*. The possessive *whose* may modify a noun in the relative clause.

II. Most of us do not have trouble in recognizing a sentence that contains a subordinate clause when the subordinating word is expressed. In the sentences below, however, the relative pronoun is not expressed; but the relationship between the dependent group and the rest of the sentence can be clearly understood. Such sentences are common even in educated speech, but are not so much used in writing, outside of dialogue in a story. Try supplying the relative pronouns for these sentences:

1. I can't find the color I need. (which or that)
2. Mr. Cross is the man Jane wrote to you about. (whom)
3. The girl Tom invited will be out of town. (whom)
4. This is the book Jim was hunting for. (which or that)
5. Here is a piece of cloth you can launder. (which or that)

CAPITALIZATION AND PUNCTUATION

I. *Capitalize the following:*

1. The first word of every sentence.

All that glitters is not gold.

2. The first word of every line of poetry.

All day long through Frederick Street
Sounded the tramp of marching feet.

3. Proper nouns and their abbreviations.

Jane Addams	Rocky Mountains
February (Feb.)	California (Calif.)

4. Initials used in writing a name.

T. J. Sims O. W. Holmes T. B. Macaulay

5. Adjectives derived from proper nouns.

Spanish	American
Shakespearean	Jeffersonian

6. Titles of courtesy and their abbreviations used before names. Also *the President*, when no name follows.

In the park we saw Judge Denton chatting with the Secretary of Labor.

We met a judge and two senators.

The President wishes to have this amendment accepted.

Words indicating relationship, like *mother*, *father*, *sister*, and *dad*, are usually capitalized when used as names.

We were welcomed by Mother and Dad.

However, when a possessive pronoun or an article precedes such words, no capital is used.

We were welcomed by my mother and my dad.

We were welcomed by the mother of my friend.

7. All sacred names.

The Lord is my Shepherd.

8. Names of the days of the week, the months of the year, and holidays, but not names of the seasons.

This year spring began on Saturday, March 21.

We had a party on Washington's Birthday.

9. Names of clubs, societies, schools, churches, streets, lakes, and hotels.

The Science Club of the Harker High School is sponsoring the lecture.

10. Only those school subjects whose names are derived from proper nouns.

Next year I shall take English, Latin, history, and algebra.

11. The first word of a direct quotation.

The proverb says, "A stitch in time saves nine."

12. The words *I* and *O*.

Then I began to read, "Thou, too, sail on, O Ship of State."

13. The first word in titles of books, stories, poems, etc., and all other words except articles (*a, an, the*), prepositions, and conjunctions.

"The Song of Hiawatha"

"How We Killed a Bear"

14. Points of the compass only when they refer to a certain section of the country.

Ann lives in the West.

Go west one block.

15. The first word and the principal word in the salutation of a letter and the first word in the complimentary close.

Dear Mary,

Yours sincerely,

My dear Mr. Wilson:

Very truly yours,

There are many other rules, but these are the most common and the most important.

II. *Use a period:*

1. At the end of a declarative sentence that is not exclamatory.

Mother needs you. Go quickly.

2. After an abbreviation or an initial.

Mrs. E. R. Rose Mass. U. S. A. lb. oz.

III. *Use a question mark:*

At the end of an interrogative sentence.

What is the population of your state?

"Are you going?" Jane asked.

IV. *Use an exclamation point:*

After an exclamatory word or sentence.

Oh dear! How tired I am!

V. *Use a comma:*

1. To set off the name of the person addressed.

John, come here. Miss Wells, this is Alice Hill.

2. To set off words used independently.

Yes, you may go. It is, however, too early.

3. To separate words or word groups in series.

John, Henry, and William are close friends.

She read in the morning, in the afternoon, and in the evening.

4. To set off words, phrases, or clauses inserted in a sentence by way of explanation, but which are not necessary to the sense.

Bingo, our neighbor's dog, never barks at strangers.

Chris Coleman, who played fullback on the Homer eleven last year, isn't eligible for the team this season.

5. To set off introductory phrases and clauses, especially if they are long.

After his friends had told him how bad the roads were, he decided not to go.

Having finished his task, he left.

6. To separate a sentence into parts so that its meaning may be clear to the reader.

When Tom puts his coat on, the dog wants to go.

7. To separate the clauses of a compound sentence.

I did not promise, but Henry did.

8. To separate direct quotations from the rest of the sentence.

Sue said, "Let's play the piano."

"Choose the music," said Anne, "and I will play it."

9. To set off the year in a date and the state in an address.

He came to Akron, Ohio, on May 10, 1926.

10. To follow the salutation in friendly letters and the complimentary close in all letters.

Dear Jeannette,

Sincerely yours,

VI. *Use a colon:*

1. To follow the salutation in a business letter.

Dear Mr. Fox:

Gentlemen:

Dear Madam:

2. Before a list of particulars.

They ordered the following: one radio, one typewriter, one desk, and six chairs.

3. Before a formal quotation.

These were his exact words: "I never knew the man."
 Jerry Friend, the last affirmative, argued as follows:
 (A summary of the speech would follow in a new paragraph.)

VII. *Use a semicolon:*

1. To separate members of a series of expressions when they are long or themselves contain commas.

The following men were present: John Ford, Troy; Paul Ames, Athens; and Fred Burt, Sparta.

2. To separate co-ordinate parts of a sentence when there are commas within them.

Whither thou goest, I will go; and where thou lodgest, I will lodge.

3. To separate the members of a compound sentence when the conjunction is omitted.

Everybody desires wisdom; few possess it.

VIII. *Use quotation marks:*

To enclose a direct quotation and each part of a divided quotation.

"Did you draw that cartoon?" inquired my friend.

"Yes," I replied, "I drew it yesterday."

IX. *Use a hyphen:*

1. To divide a word at the end of a line when one or more syllables are carried on to the next line.

Be careful to divide your words properly.

2. To separate the words in *some* compound words.
 good-by twenty-two self-made father-in-law

X. *Use an apostrophe:*

1. To show the omission of letters in contractions.

I'm don't he's I've

2. To form the possessives of nouns.

Elliot's father the boys' team the children's book

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